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A

GENERAL HISTORY

OF

MUSIC,

FROM THE

EARLIEST AGES to the PRESENT PERIOD.

BY

CHARLES BURNEY, Muſ. D. F. R. S.

VOLUME THE THIRD.

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ESSAY

ESSAY

ON

MUSICAL CRITICISM.

AS Muſic may be defined the art of pleaſing by the ſucceſſion and combination of agreeable ſounds, every hearer has a right to give way to his feelings, and be pleaſed or diſſatiſfied without knowledge, experience, or the fiat of critics; but then he has certainly no right to inſiſt on others being pleaſed or diſſatisfied in the ſame degree. I can very readily forgive the man who admires a different Muſic from that which pleaſes me, provided he does not extend his hatred or contempt of my favourite Muſic to myſelf, and imagine that on the excluſive admiration of any one ſtyle of Muſic, and a cloſe adherence to it, all wiſdom, taſte, and virtue depend.

Criticiſm in this art would be better taught by ſpecimens of good compoſition and performance than by reaſoning and ſpeculation. But there is a certain portion of enthuſiaſm connected with a love of the fine arts, which bids defiance to every curb of criticiſm; and the poetry, painting, or Muſic that leaves us on the ground, and does not tranſport us into the regions of imagination beyond the reach of cold criticiſm, may be correct, but is devoid of genius and paſſion. There is, however, a tranquil pleaſure, ſhort of rapture, to be acquired from Muſic, in which intellect and ſenſation are equally concerned; the analyſis of this pleaſure is, therefore, the ſubject of the preſent ſhort Eſſay; which, it is hoped, will explain and apologize for the critical remarks which have been

made in the courſe of this Hiſtory, on the works of great maſters, and prevent their being conſtrued into pedantry and arrogance.

Indeed, muſical criticiſm has been ſo little cultivated in our country, that its firſt elements are hardly known. In juſtice to the late Mr. Aviſon, it muſt be owned, that he was the firſt, and almoſt the only writer, who attempted it. But his judgment was warped by many prejudices. He exalted Rameau and Geminiani at the expence of Handel, and was a declared foe to modern German ſymphonies. There have been many treatiſes publiſhed on the art of muſical compoſition and performance, but none to inſtruct ignorant lovers of Muſic how to liſten, or to judge for themſelves. So various are muſical ſtyles, that it requires not only extenſive knowledge, and long experience, but a liberal, enlarged, and candid mind, to diſcriminate and allow to each its due praiſe:

Nullius addictus jurare in verba magiſtri.

A critic ſhould have none of the contractions and narrow partialities of ſuch as can ſee but a ſmall angle of the art; of whom there are ſome ſo bewildered in fugues and complicated contrivances that they can receive pleaſure from nothing but canonical anſwers, imitations, inverſions, and counter-ſubjects; while others are equally partial to light, ſimple, frivolous melody, regarding every ſpecies of artificial compoſition as mere pedantry and jargon. A chorus of Handel and a graceful opera ſong ſhould not preclude each other: each has its peculiar merit; and no one muſical production can compriſe the beauties of every ſpecies of compoſition. It is not unuſual for diſputants, in all the arts, to reaſon without principles; but this, I believe, happens more frequently in muſical debates than any other. By principles, I mean the having a clear and preciſe idea of the conſtituent parts of a good compoſition, and of the principal excellencies of perfect execution. And it ſeems, as if the merit of muſical productions, both as to compoſition and performance, might be eſtimated according to De Piles' ſteel-yard, or teſt of merit among painters. If a complete muſical compoſition of different movements were analyſied, it would perhaps be found to conſiſt of ſome of the following ingredients: melody, harmony, modulation,

modulation, invention, grandeur, fire, pathos, taſte, grace, and expreſſion; while the executive part would require neatneſs, accent, energy, ſpirit, and feeling; and, in a vocal performer, or inſtrumental, where the tone depends on the player, power, clearneſs, ſweetneſs; brilliancy of execution in quick movements, and touching expreſſion in ſlow.

But as all theſe qualities are ſeldom united in one compoſer or player, the piece or performer that compriſes the greateſt number of theſe excellences, and in the moſt perfect degree, is entitled to pre-eminence: though the production or performer that can boaſt of *any* of theſe conſtituent qualities cannot be pronounced totally devoid of merit. In this manner, a compoſition, by a kind of chemical proceſs, may be decompounded as well as any other production of art or nature.

Prudent critics, without ſcience, ſeldom venture to pronounce their opinion of a compoſition, deciſively, till they have heard the name of the maſter, or diſcovered the ſentiments of a profeſſor; but here the poor author is often at the mercy of prejudice, or envy. Yet the opinion of profeſſors of the greateſt integrity is not equally infallible concerning every ſpecies of muſical merit. To judge minutely of *ſinging* for inſtance, requires ſtudy and experience in that particular art. Indeed, I have long ſuſpected ſome very great inſtrumental performers of not ſufficiently feeling or reſpecting real good ſinging. Rapid paſſages neatly executed ſeem to pleaſe them infinitely more than the fineſt *meſſa di voce*, or tender expreſſion of ſlow notes, which the ſweeteſt voice, the greateſt art, and moſt exquiſite ſenſibility can produce. They frequently refer all excellence ſo much to their own performance and perfections, that the adventitious qualities of ſingers who imitate a hautbois, a flute, or violin, are rated higher than the colouring and refinements that are peculiar to vocal expreſſion; which inſtrumental performers ought to feel, reſpect, and try to imitate, however impoſſible it may be to equal them: approximation would be ſomething, when more cannot be obtained. Of *Compoſition* and the genius of particular inſtruments, whoſe opinion, but that of compoſers and performers,

who are likewiſe poſſeſſed of probity and candour, can be truſted? There are, alas! but too many profeſſors who approve of nothing which they themſelves have not produced or performed. Old muſicians complain of the extravagance of the young; and theſe again of the dryneſs and inelegance of the old.

And yet, among the various ſtyles of compoſition and performance, the partial and capricious taſtes of lovers of Muſic, and the different ſects into which they are divided, it ſeems as if the following *criteria* would admit of little diſpute.

In *Church Muſic*, whether jubilation, humility, ſorrow, or contrition are to be expreſſed, the words will enable the critic to judge; but of the degree of dignity, gravity, force, and originality of the compoſition, few but profeſſors can judge in detail, though all of the general effect.

In hearing *Dramatic Muſic* little attention is pointed by the audience to any thing but the airs and powers of the principal ſingers; and yet, if the character, paſſion, and importance of each perſonage in the piece is not diſtinctly marked and ſupported; if the airs are not contraſted with each other, and the part of every ſinger in the ſame ſcene ſpecifically different in meaſure, compaſs, time, and ſtyle, the compoſer is not a complete maſter of his profeſſion.

Good ſinging requires a clear, ſweet, even, and flexible voice, equally free from naſal and guttural defects. It is but by the tone of voice and articulation of words that a vocal performer is ſuperior to an inſtrumental. If in ſwelling a note the voice trembles or varies its pitch, or the intonations are falſe, ignorance and ſcience are equally offended; and if a perfect ſhake, good taſte in embelliſhment, and a touching expreſſion be wanting, the ſinger's reputation will make no great progreſs among true judges. If in rapid diviſions the paſſages are not executed with neatneſs and articulation; or in adagios, if light and ſhade, pathos, and variety of colouring and expreſſion are wanting, the ſinger may have merit of certain kinds, but is ſtill diſtant from perfection.

Of perfect *performance* on an *inſtrument*, who can judge accurately

rately but thoſe who know its genius and powers, defects and difficulties? What is natural and eaſy on one inſtrument, is often not only difficult but impracticable on another. *Arpeggios*, for inſtance, which are ſo eaſy on the violin and harpſichord, are almoſt impoſſible on the hautbois and flute. And the rapid iteration of notes which give the violin player ſuch little trouble, are impracticable on the harpſichord with the ſame finger. Thoſe inſtruments of which the tone and intonation depend on the player, as the violin, flute, hautbois, &c. are more difficult than harps and keyed-inſtruments, where the player is neither anſwerable for the goodneſs of the tone nor truth of intonation. However, there are difficulties on the harpſichord of another kind, to ballance the account, ſuch as the two hands playing two different parts in diſſimilar motion at once, and often three or four parts with each hand. Of a good ſhake, a ſweet tone, and neat execution, almoſt every hearer can judge; but whether the Muſic is good or bad, the paſſages hard or eaſy, too much or too little embelliſhed by the player, ſcience and experience can only determine.

In *Chamber Muſic*, ſuch as cantatas, ſingle ſongs, ſolos, trios, quartets, concertos, and ſymphonies of few parts, the compoſer has leſs exerciſe for reflection and intellect, and the power of pleaſing in detached pieces by melody, harmony, natural modulation, and ingenuity of contrivance, fewer reſtraints, and fewer occaſions for grand and ſtriking effects, and expreſſion of the paſſions, than in a connected compoſition for the church or the ſtage. Many an agreeable leſſon, ſolo, ſonata, and concerto, has been produced by muſicians who would be unable to compoſe a *Te Deum* for voices and inſtruments, or to intereſt and ſatisfy an audience during a ſingle act of an opera. We never have heard of Corelli, Geminiani, or Tartini attempting vocal melody, and the Muſic merely inſtrumental of the greateſt vocal compoſers is often meagre, common, and inſipid. There are limits ſet to the powers of every artiſt, and however univerſal his genius, life is too ſhort for univerſal application.

It

It was formerly more eaſy to compoſe than play an *adagio*, which generally conſiſted of a few notes that were left to the taſte and abilities of the performer; but as the compoſer ſeldom found his ideas fulfilled by the player, *adagios* are now made more *chantant* and intereſting in themſelves, and the performer is leſs put to the torture for embelliſhments.

In 1752, Quantz claſſed QUARTETTOS at the head of inſtrumental Muſic, calling them the touch-ſtone of an able compoſer; adding, that they had not yet been much in faſhion. The divine Haydn, however, has ſince that time removed all kind of complaint on that account, having produced ſuch quartets for number and excellence, as have never been equalled in any ſpecies of compoſition at any other period of time.

In compoſing and playing a SOLO, the leaſt complicated of all Muſic in parts, much knowledge, ſelection, invention, and refinement are neceſſary. Beſides conſulting the genius of the inſtrument and power of the performer, new, intereſting, and ſhining paſſages muſt be invented, which will at once pleaſe and ſurpriſe the hearer, and do honour to the compoſer and performer. And who can judge of the originality of the compoſition, its fitneſs for the inſtrument, or degree of praiſe due to the performer, but thoſe who have either ſtudied compoſition, practiſed the ſame inſtrument, or heard an infinite variety of Muſic and great performers of the ſame kind?

The famous queſtion, therefore, of Fontenelle: *Sonate, que veux tu?* to which all ſuch recur as have not ears capable of vibrating to the ſweetneſs of well-modulated ſounds, would never have been aſked by a real lover or judge of Muſic. But men of wit of all countries being accuſtomed to admiration and reverence in ſpeaking upon ſubjects within their competence, forget, or hope the world forgets, that a good poet, painter, phyſician, or philoſopher, is no more likely to be a good muſician without ſtudy, practice, and good ears, than another man. But if a lover and judge of Muſic had aſked the ſame queſtion as Fontenelle; the Sonata

ſhould anſwer: "I would have you liſten with attention and delight to the ingenuity of the compoſition, the neatneſs of the execution, ſweetneſs of the melody, and the richneſs of the harmony, as well as to the charms of refined tones, lengthened and poliſhed into paſſion."

There is a degree of refinement, delicacy, and invention which lovers of ſimple and common Muſic can no more comprehend than the Aſiatics harmony (*n*). It is only underſtood and felt by ſuch as can quit the plains of ſimplicity, penetrate the mazes of art and contrivance, climb mountains, dive into dells, or croſs the ſeas in ſearch of extraneous and exotic beauties with which the monotonous melody of popular Muſic has not yet been embelliſhed. What judgment and good taſte admire at firſt hearing, makes no impreſſion on the public in general, but by dint of repetition and habitude. A ſyllogiſm that is very plain to a logician, is incomprehenſible to a mind unexerciſed in aſſociating and combining abſtract ideas. The extraneous, and ſeemingly forced and affected modulation of the German compoſers of the preſent age, is only too much for us, becauſe we have heard too little. Novelty has been acquired, and attention excited, more by learned modulation in Germany, than by new and difficult melody in Italy. We diſlike both, perhaps, only becauſe we are not *gradually* arrived at them; and difficult and eaſy, new and old, depend on the reading, hearing, and knowledge of the critic. The moſt eaſy, ſimple, and natural is new to youth and inexperience, and we grow nice and faſtidious by frequently hearing compoſitions of the firſt claſs, exquiſitely performed.

(*n*) The Chineſe, allowed to be the moſt ancient and longeſt civiliſed people exiſting, after repeated trials, are diſpleaſed with harmony, or Muſic in parts; it is too confuſed and complicated for ears accuſtomed to ſimplicity.

A GENE-

A

GENERAL HISTORY

OF

MUSIC.

CHAPTER I.

The Progreſs of Muſic in England during the Time of King Henry VIII. *continued.*

A SKETCH of the State of Muſic in this country during the reign of Henry the Eighth, has already been given in the preceding volume; where cotemporary ſpecimens have likewiſe been exhibited of the muſical productions of our countrymen. Though I can readily believe the motet *(Quam pulcra es)*, which goes under the name of this Prince, to be genuine, as it is not too maſterly, clear, or unembarraſſed for the production of a Royal Dilettanti; yet the anthem printed in Dr. Boyce's collection, upon a more careful examination, ſeems not only too good for his Majeſty, but almoſt for any other Engliſh maſter during his reign: however, though no marks of ſuperior genius may be diſcoverable in his compoſitions, Henry, who was doubtleſs a judge and an encourager of the art, had, beſides the houſehold band on the eſtabliſhment, according to the ancient cuſtom of our Sovereigns *(a)*, ſupernumerary muſicians in his ſervice; as we find in Rymer's *Fœdera (b)* a grant to William Betum of £ 20 ſterling per annum *(c)*,

(a) See Vol. II. p. 430.

(b) *Pro capitoli Organiſta Regis.* Rymer *in anno.*

(c) William Beton, organ-maker, had likewiſe a ſalary of 20*l.* a year from Edward VI.

A. D. 1537, and another grant of £ 50 per annum to the eldeſt of four brothers, muſicians, of the name of Baſam, 1540. The ſecond brother had 2*s*. 4*d*. *per diem*, and the two youngeſt 20*d*. *(d)*.

The fluctuating ſtate of religion in England, during this turbulent reign, was ſuch as muſt have kept the inhabitants in perpetual terror both for ſoul and body; as what was ordered under ſevere pains and penalties to be practiſed and believed as neceſſary to ſalvation at one period, at another was pronounced illegal, heretical, and damnable. Muſic in the church, however, appears to have undergone no other change at this time than in being applied in ſome parts of the ſervice to the Engliſh inſtead of the Latin language; but though choral muſic was not much affected by the ſmall progreſs that was made in the reformation under this Prince, yet it was in frequent danger of utter abolition by the violence of the times, and fanaticiſm of the moſt furious reformers.

After Henry's breach with the Roman Pontiff, ſeveral ſlight alterations were made in the Liturgy, yet ſtill the ſervice was in Latin, and *ſung* in the uſual manner.

The King's *Primer*, in Engliſh, was publiſhed in 1535.

In 1536, Tyndal's tranſlation of the whole Bible was not only printed, but ordered to be received into churches.

In 1538, a folio tranſlation of the Bible was ordered to be had in every church; this was Tyndal's, with a few alterations by Coverdale.

In 1539, the *Bloody Act*, or Six Articles of Convocation, paſſed; and in the ſame year, a book of *Ceremonies* was publiſhed, in which *(e)* is the following paſſage favourable to choral muſic: "The ſober, diſcrete, and devout ſinging, muſic, and playing "with organs, uſed in the church, in the ſervice of God, are or- "dained to move and ſtir the people to the ſweetnes of Godis word, "the which is ther ſung: and by that ſweet harmony both to ex- "cite them to prayer and devotion, and alſo to put them in re- "membraunce of the heavenly triumphant church, where is ever- "laſting joy, continual laud, and praiſe to God *(f)*."

(*d*) Rymer *in anno*.
(*e*) Sect. *Service of the Church*.
(*f*) Strype's *Eccleſ. Memorials*. Append. to Vol. I. p. 284.

On

On the contrary, the furious reformers, according to one of *The Seventy-eight Fautes and Abuſes of Religion*, in the *Proteſtation of the Clargie of the Lower Houſe* within the province of Canterbury, preſented to the King 1536, declared, that "Synging, "and ſaying of maſs, matins, or even ſong, is but roryng, howl-"ing, whiſtelyng, mummying, conjuryng, and jogelyng, and the "playing at the organys a fooliſh vanitie *(g)*."

At Henry's funeral, however, all the ceremonies of the Romiſh church ſeem to have been performed in the ancient manner: "Wedneſday 16th Feb. 1547, the Biſhop of Ely began the maſs "of the Trinity. His Dean and Subdeacon were two Biſhops "mitred, which maſs was ſolemnly ſung in *prick-ſong diſcant*, and "organ playing, to the offertory *(h)*."—"Then three Biſhops "came down to the herſe; after them followed the Archbiſhop "of Canterbury, and ſtood a little behind the Biſhops with his "croſſes. Then the Quire with one voice did ſing *circumde-*"*derunt me*, with the reſt of the canticle funeral; and the Bi-"ſhops *cenſing* the corps, with ceremonies thereunto appertain-"ing *(i)*. When the mold was brought and caſt in the grave "by the Prelate executing, at the words *pulverem pulveri*, and "*cinerem cineri (k)*, firſt the Lord Great Chaumberlain and al "others aforeſaid in order, with heavy and dolorous lamentations "brake their ſtaves, &c. with exceeding ſorrow and heavineſs, not "without grievous ſighs and tears very piteous and ſorrowful to "behold.—Then the trumpets ſounded with great melody and "courage, to the comfort of al them that were there preſent *(l)*. "And al theſe things were don afore ſix of the clock of the ſame "day *(m)*."

EDWARD VI.

Muſic ſeems not to have been omitted in the education of Henry's ſucceſſor, Edward VI. For not only Cardan, in his

(*g*) Ib. Append. 178.
(*h*) Strype, Vol. II. Repoſitory, p. 15, from an ancient MS.
(*i*) Ib. p. 17.
(*k*) Here is a proof that the ſervice was ſtill *in Latin*.
(*l*) This was after proclaiming King Edward.
(*m*) Ib.

character of this young Prince *(n)*, tells us, that "he was not "ignorant of Logic, of the principles of Natural Philoſophy, *nor of Muſic*; but in his own journal, preſerved in the collection of records, &c. in the appendix to Burnet's Hiſtory of the Reformation *(o)*, he ſays, July 20th, 1550, "M. le Mareſchal St. André, "the French Ambaſſador, came to me in the morning to mine "arraying, and ſaw my bed-chamber, and went a hunting with "hounds; and ſaw me ſhoot, and ſaw all my guards ſhoot together. "He dined with me, heard me *play on the lute*, (ſaw me) ride; "came to me to my ſtudy; ſupped with me, and ſo departed "to Richmond."

The muſical eſtabliſhments of the Houſhold and Chapel Royal, during this reign, ſeem to have been nearly as ample as thoſe of any other Engliſh Sovereign, before or after this period *(p)*. And as not only the number and names, but the ſalaries of the ſeveral muſicians in the ſervice of the Court, during this reign, are recorded in a MS. of the Britiſh Muſeum, I ſhall preſent them to the reader in the language of the times.

MUSITIONS AND PLAYERS.

			£.	s.	d.
Trumpeters.					
Serjeante.	Benedict Browne — — —	Fee	24	6	8
Trumpeters, in No. 16, euery of them hauing by the yere 24*l.* 6*s.* 8*d.*			389	6	8
Luters.	Philip Van Welder, and Peter Van Welder	Fee	40	0	0
Harpers.	William Moore — —	Fee	18	5	0
	Bernard De Ponte — —	Fee	20	0	0

(*n*) See Burnet's Hiſt. Ref. part ii. p. 2.

(*o*) Part ii. p. 31.

(*p*) Thoſe of Edward IV. have been given in the Second Volume, p. 430, from the *Liber Niger*, whence the "Chaplenes "and Gentlemen Clerkes of the Chap-"pelle," to the number of twenty-four, ſhould have been added: for it appears that the knowledge of Muſic was a neceſſary qualification to their election by the Dean of the Chapel; as they were required to be "endowed with uirtues morrolle and "ſpecikatyve, as of the Muſicke, ſhew-"inge (ſ. knowing, well ſeen) in deſ-"cante, clean uoyced, well releſhed and "pronounſinge. Eloquente in readinge, "ſuffityente in organes playinge," &c. Here it is neceſſary to correct a miſtake that was made in the reference to the *Liber Niger Domus Regis*, in the Second Volume, p. 403, where, inſtead of theſe words, "as publiſhed, with additions, by Bat-"man," the reader ſhould be directed to No. 293, of the Harl. MSS. in the Britiſh Muſeum, and to No. 1147, 2, 3, 11, of the Aſhmol. Collect. Oxf. for *Ordinances touching the King's Houſehold*, made in the time of Edward II. as well as in that of Edward IV.

Singers.

Singers.	Thomas Kent and Thomas Bowde, 9*l.* 2*s.* 6*d* each			18 5	0
Rebecke.	John Seuernicke — —	Fee	24 6		8
Sagbuts.	In number six, whereof five hauinge 24*l.* 6*s.* 8*d.* by the yere, and one at 36*l.* 10*s.*	Fee	158 3		4
Vyalls.	In number 8, whereof 6 at 30*l.* 8*s.* 4*d.* the yeere, and one at 2*l.* and another at 18*l.* 5*s.*	Fee	220 15		0
Bagpiper.	Richard Woodward — —	Fee	12 3		4
Minſtrilles.	In noumber 9, wherof 7 at 18*l.* 5*s.* a piece, 1 at 24*l.* 6*s.* 8*d.* and 1 at 3*l.* 6*s.* 8*d.*	Fees	127 15 27 13		0 4
Dromſlades *(q)*.	In noumber 3, whereof Robert Bruer, maſter drummer — —		18 5		0
	Alexander Pencax and John Hodgkin, 18*l.* 5*s.* a piece — — —		36 10		0
Players on the Flutes.	Oliver Rampons — —	Fee	18 5		0
	Pier Guye — —	Fee	34 8		4
Players on Virginals *(r)*.	John Heywoode —	Fee	50 0		0
	Anthony de Chounte —	Fee	30 8		4
	Robert Bewman —	Fee	12 3		4
Muſitions Straungers.	The four brethren Venetians, viz. John, Anthonye, Jaſper, and Baptiſte	Fee	16 6		8
	Auguſtine Baſſane — —	Fee	36 10		0
	William Troſſes and William Deniuat	Fee	76 0		0
Players of Interludes, in noumber 8.	Euery of them at 3*l.* 16*s* 8*d.* by yeere	Fee	26 13		4
	Camera 7, 23*l.* 6*s.* 8*d.* in Sccio, one 3*l.* 6*s.* 8*d.*				
Makers of Inſtruments.	William Beton, Organ-maker —	Fee	20 0		0
	William Treſorer, Regal-maker	Fee	10 0		0
		Summa totalis	1732 0		0
		Total noumber of perſons	73		

OFFICERS OF THE CHAPPELL.

Maſter of the Children, Richard Bowyer.	— — —	Fee	40 0		0
	Largeſs to the children at high feaſts		9 13		4
	Allowance for breakfaſt for the childre		16 0		0

(*q*) Perhaps from Trommel ſchlager, drum-beater. *Germ.*

(*r*) The VIRGINAL is a keyed inſtrument of one ſtring, jack, and quill, to each note, like a ſpinet; but in ſhape reſembling the preſent ſmall Piano-forte. It has been imagined to have been invented in England during the reign of Queen Elizabeth, and to have been thus denominated in honour of that virgin Princeſs; but we have here not only a proof of its uſe in this kingdom before ſhe was Queen, but a drawing and deſcription of it appeared in Luſcinius's *Muſurgia*, before ſhe was born.

Gentlemen

Gentlemen of the Chappell 32, euery of them 7*d.* ob. a day.	Emery Tuckfield	Robt. Perry	365 0 0
	Robt. Chamberleyn	Thos. Wayte	
	Willm. Barber	THOS. TALLES	
	John Bendebowe	Thos. Wright	
	Robt. Morecock	Robert Stone	
	Richd. Alyeworth	William Walker	
	Thos. Palfreyman	Richd. Bowyer	
	RICHD. FARRANT	Nich. Millowe	
	John Kye	George Edwards	
	John Angel	J. SHEPPARDE	
	Wm. Huchins	WM. HYNNES, or HUNNES	
	Nich. Archibald		
	Willm. Grauesend	Thos. Manne	
	Robt. Richmounte	Roger Kenton	
	Willm. Mawpley	*Lucas Cauſtell*	
	Robert Phelips	Edward Addams	
	Thos. Birde		
	2 at 4*d. ob.* a day either of them —		46 2 1
	5 at 4*d.* the day euery of them —		
	Hugh Williams, at 40*s.* a yeere —		
		Summa totalis	476 15 5

Muſitions, 73 —	1732 0 0		
Officers of the Chappell, 41	476 15 5	Number of perſons 114.	
Total of both —	2209 0 5		

The number of boys in the chapel is not ſpecified, though there is an allowance for their maintenance and teaching.

In the journal of this amiable young Prince, we find that uſe was made of theſe muſicians upon all great occaſions: for he tells us, that, April 29th, 1549, "The Count d'Enguien, brother to "the Duke of Vendoſme, and next heir to the Crown (of France) "after the King's children; the Marquis de Means, (Meun) "brother to the Scotch Queen; and Monſieur Montmorency, the "Conſtable's ſon, came to the Court, where they were received "with *much Muſick* at dinner." And the next year, when he was viſited by the Queen Dowager of Scotland, after a great public entertainment, which was given with the utmoſt ſplendour and magnificence, to this Princeſs, in Weſtminſter, he ſays, "After "dinner, when ſhe had heard *ſome Muſick*, I brought her to the "Hall, and ſo ſhe went away." And it appears that Muſic, which,

which, at preſent, only augments the noiſe and confuſion of a city feaſt, was thought, during the ſixteenth century, the moſt elegant regale that could be given to Princes in every Court of Europe. An engraving, by Hollar, from an ancient illumination, and inſerted in Aſhmole's *Hiſtory of the Order of the Garter (s)*, repreſents Ferdinand, Prince of Spain, on the day of his inveſtiture, ſitting with the habit and enſigns of the Order, attended by the four Commiſſioners of Legation, two on each ſide; on the left are the officers of his Court, and on his right two men and a boy, *each ſinging out of a Muſic Paper*, and behind them three other perſons, ſuppoſed likewiſe to be ſinging. Glareanus, at the end of his *Dodecachordon*, in relating the circumſtance already mentioned in the Second Volume (*t*), of Lewis XII. of France deſiring Juſquin to compoſe a ſong for him, in which he could bear a part, tells us, that it was produced the next day, *after dinner*, at the time that his Majeſty uſually called for Muſic *(u)*.

Indeed, according to Roger Aſcham *(x)*, the Emperor Charles V. was entertained with Muſic, during his repaſt, in the manner of my Lord Mayor; for he tells us, in a letter written from Augſburg, January 20, 1551, that he had ſtood by the Emperor's table, and that "his Chapel ſung wonderful cunningly all the "dinner while." This ſeems an abuſe of Muſic; for though one of the Benedictine monaſtic rules is, that "no Monk ſhall ſpeak "a word in the refectory during meals;" and another ſays, "Let "them liſten to the lecturer reading ſcripture to them whilſt they "feed themſelves," a rule that is ſtill obſerved in our Univerſities by the under graduates in the halls of ſome of the colleges, during dinner; yet we may ſuppoſe that the original intention of theſe lectures was to counteract ſenſuality. But Muſic at a city feaſt, by interrupting converſation, has a contrary effect, and ſerves only to enforce the precept, *Hoc age*, by telling the company that at ſuch times "Delays are dangerous *(y)*."

It

(*s*) P. 404.
(*t*) P. 488.
(*u*) *Poſtridie* quum pranſus fuiſſet Rex, *ac Cantilenis more Regio recreandus eſſet.*
(*x*) See his works, publiſhed by Bennet, p. 375.
(*y*) Indeed, in theſe important moments, no converſation can be carried on without manifeſt

It was during the reign of Edward VI. that METRICAL PSALMODY, in the ſame manner that it is ſtill practiſed in our parochial churches, had its beginning, or at leaſt became general in England, by the verſion of Thomas Sternhold, John Hopkins, and others; which, though it now appears bald, coarſe, and deſpicable, was then equally refined with the poetical taſte of the moſt polite courtiers and poliſhed ſcholars of the nation *(z)*. But time, which has added ſtrength and energy to the *proſe* tranſlation of the Pſalms, as well as other parts of Scripture, and made them ſtill more venerable, has rendered the *verſe* of theſe tranſlators a diſgrace to our literature and religion. But I ſhall trace this manner of ſinging hereafter to a much higher period, and give a chronological account of its progreſs in the principal reformed churches, till the cloſe of the ſixteenth century; as the ſubject ſeems to require a particular deſcription.

With reſpect to the cathedral ſervice, as far as concerns chanting and the reſponſes in uniſon, an ample account has been given, in the Second Volume *(a)*, concerning the manner in which it was ſet and publiſhed by John Marbeck, in 1550; but to reſume the conſideration of *Choral Muſic* from the death of Henry VIII. and to point out by what degrees the great work of reformation was accompliſhed, I ſhall give a chronological ſummary of the principal events relative to Muſic in our Eccleſiaſtical Hiſtory, from the beſt writers on the ſubject.

manifeſt loſs; for during the ſhorteſt ſtory that can be told, or even the mere repetition of a *bon mot*, the fat of a haunch of veniſon, or, which is ſtill a greater misfortune, the whole *calapaſh* and *calapee* of a turtle have diſappeared!

A friend of the author, having been invited two or three ſucceſſive years to an annual veniſon feaſt, found at laſt, that being leſs a helluo than the reſt of the company, he had conſtantly loſt his dinner by telling a long ſtory of an uncommon malady which had carried off his father; but the next time he was invited to meet the ſame company, when a wag, who ſat near him, wiſhing to employ him again in the ſame manner, that he might avail himſelf of his inactivity, begged him, juſt as the haunch was ſerved, to relate the manner in which his father died; my friend, to cut the matter ſhort, ſaid, "Sir, my father died ſud-"denly,"—and immediately went to work with as much vigour as the reſt.

(z) Fuller, in his quaint and quibbling way, tells us that Sternhold, "who was "Groom of the Robes to Henry VIII. "and afterwards of the Bed-chamber to "Edward VI. was one of them who tranſ-"lated the Pſalms into *Engliſh meeter*, be-"ing then accounted an excellent poet; "though he who wore *bayes* then, deſerves "not *ivie* now."

Church Hiſt. of Brit. Vol. I. *Cent.* XVI. *Book* v. *p.* 252. *publ.* 1655.

(*a*) See p. 578.

The

The compline, being a part of the Evening Prayer, a kind of final chorus, was ſang *in Engliſh* in the King's chapel, 1547, before any act of Parliament enjoined it *(b)*.

In the 21ſt injunction, 1547, "and that in time of *high maſs*, "he that ſayeth or ſingeth a *Pſalm*, ſhall read the Epiſtle and Goſ-"pel in Engliſh *(c)*."

23d—"Immediately before high maſs the litany ſhall be diſ-"tinctly ſaid or *ſung*, &c. *(d)*."

The ſame year the *compline* was *ſung* in the King's chapel on Monday in Eaſter week, April 11th, in the Engliſh tongue.

On the 19th of June, at St. Paul's, and in other London churches, a *dirige* was ſung for the death of Francis I. of France, and next day the Archbiſhop of Canterbury ſung a maſs of requiem in the choir of St. Paul *(e)*.

In September the litany was ſung in the Engliſh tongue at St. Paul's, Biſhop Bonner being in the Fleet priſon. Images taken down ſoon after.

The Engliſh Liturgy, or Book of Common Prayer, was publiſhed, and ordered to be generally uſed, 1548; but the books could not be furniſhed to the whole kingdom till next year, 1549, when on Whitſunday it was firſt uſed in St. Paul's church. This year all *antiphonaries*, *miſſals*, *breviaries*, *offices*, *horaries*, *primers*, and *proceſſionals*, were called in, and deſtroyed. Calvin, Peter Martyr, Bucer, and the Zwinglians, breed ſchiſms among the reformers, and augment the number of puritans and fanatics throughout the nation *(f)*.

It ſeems as if, till this reign, 1549, pariſh churches had uſed the plain chant as well as cathedrals: for at a viſitation this year, complaint was made that the prieſts read the prayers with the ſame tone of voice that they had uſed formerly in the Latin ſervice *(g)*, &c. however, in the Forty-one Articles of Religion, prepared in this reign, 1551, not a word is ſaid concerning cathedral chanting,

(b) Strype's *Memorials*, Vol. II. p 25. See too Heylin's *Hiſt. of the Reformation*, p. 42. Fuller's *Church Hiſt.* Vol. I. p. 406. Burnet, Vol. I. p. 333. And Collier, Vol. I. p. 263.

(c) Heylin's *Eccleſ. Hiſt.* p. 35.
(d) Ib. p. 36.
(e) Ib. p. 40.
(f) Ib.
(g) Burnet, Part ii. p. 101.

muſical ſervice, or parochial pſalmody. Edward, who died July 6th, 1553, was buried by Archbiſhop Cranmer, according to the reformed rites of the church, Auguſt 8th, though Mary was his ſucceſſor.

The principal compoſers of ſervices and full anthems during the ſhort reign of Edward, were Dr. Chriſtopher Tye, John Shephard, Robert Johnſon, Robert Parſons, Robert White, Richard Farrant, and Thomas Tallis. Dr. Tye, though not inſerted in the liſt of Muſicians of the Chapel Royal or Houſhold in this reign, was doubtleſs at the head of all our eccleſiaſtical compoſers of that period. Neither the ſtate of the church, nor religious principles of its nominal members, were ſo ſettled as to render it poſſible to determine, in theſe times, who among quiet and obedient ſubjects were proteſtants, and who catholics; for, during the conflict between the zealots of both religions, the changes were ſo violent and rapid, that great flexibility or great diſſimulation muſt have been practiſed by thoſe who not only eſcaped perſecution, but ſtill continued in offices, either of Church or State. The few who ſeem to have been truly pious and conſcientious on both ſides, ſuffered martyrdom in ſupport of their opinions; the reſt ſeem to have been either unprincipled, or fluctuating between the two religions. One of the principal evils which the champions for reformation combated, was the uſe of the Latin language in the ſervice of the church; however, the beſt choral compoſitions produced by the maſters of theſe times, that are come down to us, are to Latin words. Specimens have been already given (*b*) of Dr. Tye's clear and maſterly manner of compoſing for the church in that language, when he was at leaſt a nominal catholic, either during the reign of Henry VIII. or Queen Mary; and the late worthy Dr. Boyce has given an admirable example of his abilities in the anthem for four voices, "I will exalt thee, "O Lord," inſerted in the ſecond volume of his excellent *Collection of Cathedral Muſic, by Engliſh Maſters*. There is hardly any inſtance to be found in the productions of compoſers for the church during his time, of a piece ſo conſtantly and regularly in any one

(*b*) Vol. II. p. 589.

key

key as this is in the key of C minor, and its relatives; the harmony is pure and grateful; the time and melody, though not ſo marked and accented as in thoſe of the beſt compoſitions of the preſent century, are free from pedantry, and the difficulties of complicated meaſures, which this compoſer had the merit of being one of the firſt to abandon (*i*). That he tranſlated the firſt fourteen chapters of the Acts of the Apoſtles into metre, in imitation of Sternhold's Pſalms, which were the delight of the Court in which he lived, was doubtleſs an abſurd undertaking, and was not rendered leſs ridiculous by the elaborate muſic to which he ſet them, conſiſting of fugues and canons of the moſt artificial and complicated kind (*k*). Dr. Tye, however, if compared with his cotemporaries, was perhaps as good a poet as Sternhold, and as great a muſician as Europe could then boaſt; and it is hardly fair to expect more perfection from him, or to blame an individual for the *general* defects of the age in which he lived.

Of Shepherd, Johnſon, and Parſons, notice has already been taken, and a ſpecimen of the compoſition of each inſerted in the preceding volume. Richard Farrant, one of the Gentlemen of Edward's and Elizabeth's chapel, and ſome time Maſter of the children of St. George's chapel at Windſor, died about 1585. Dr. Boyce has publiſhed ſeveral of his productions, which are grave and ſolemn, but ſomewhat dry and unintereſting. As White and Tallis chiefly diſtinguiſhed themſelves during the time of Queen Elizabeth, we ſhall claſs them among compoſers of that reign.

QUEEN MARY.

During the ſhort reign of Queen Mary, Eccleſiaſtical Muſic was again transferred to Latin words, which ſeems to have been

(*i*) The point, in the ſecond part of his anthem, to theſe words, "Thou haſt "turned my ſorrow into joy," is admirable in reſpect of harmony and contrivance; indeed I can recollect nothing in Paleſtrina or Tallis ſuperior to it.

(*k*) Mr. Warton (*Hiſt. of Poetry*, Vol. III. p. 192), ſeems to take *literally* what the author in his dedication to Edward VI. ſays of his *notes*; but he only aſſumes that coquettiſh kind of modeſty which is expected from an author, in ſpeaking of his own productions: and when he ſays, "though they be not *curious*," he does not mean that they were "*plain* and *ſimple* "*ſonous*:" nor was that "the eſtabliſhed "character of this ſort of Muſic."

the principal change that the renewal of Roman catholic rites and ceremonies had occaſioned in choral ſinging; as metrical pſalmody had not yet been generally received in our parochial churches, though a *proviſo* was made for it, in the Act of Uniformity for the uſe of the Common Prayer, ſo early as the reign of Edward VI.

This gloomy and bigotted Princeſs was herſelf a performer on the virginals and lute, as appears by a letter ſent to her by Queen Katherine, her mother, after her ſeparation from the King, in which "ſhe encourages her to ſuffer chearfully, to truſt to God, "and keep her heart clean. She charged her in all things to "obey the King's commands, except in matters of religion. She "ſent her two Latin books, the one *De Vita Chriſti*, and the "other the Epiſtles of St. Jerom; in them, ſays the Queen, I "truſt you ſhall ſee good things. And ſometimes, for your re-"creation, uſe your virginals, or lute, if you have any (*l*)."

Fuller tells us (*m*), that "eight weeks and upwards paſſed be-"tween the proclaiming of Queen Mary and her aſſembling the Par-"liament: during which time two religions were together ſet on "foot, *Proteſtantiſme* and *Poperie*; the former hoping to be conti-"nued, the latter labouring to be reſtored;—and during this *interim* "the churches and chapels in England had a *mongrel celebration* of "their divine ſervices betwixt reformation and ſuperſtition. For "the obſequies for King Edward were held by the Queen in the "Tower, Auguſt 7th, 1553, with the *dirige* ſung in Latin, and "on the morrow a maſſe of *requiem*, and on the ſame day his "corps were buried at Weſtminſter with a *ſermon ſervice*, and "communion in Engliſh."

In October following, the laws of her predeceſſor, Edward, concerning religion, were all repealed. And in November 1554, Biſhop Bonner "ſet up the old worſhip at Paul's, on St. "Katherine's day; and it being the cuſtom, that on ſome holy-"days, the quire went up to the ſteeple to ſing the anthems, that "fell on that night:—and the next day, being St. Andrew's, he "did officiate himſelf, and had a ſolemn proceſſion (*n*)."

(*l*) *Collect. of Records to Burnet's Hiſt. Ref.* Part ii. p. 242. No. 2.

(*m*) *Ch. Hiſt. of Brit.* cent. xvii. b. viii.

(*n*) Burnet's *Hiſt. Ref.* Part ii. p. 276.

After

After this period, during the ſubſequent years of Mary's reign, the public ſervice was every where performed in the Roman catholic manner, throughout the kingdom; and we may imagine, that the numerous compoſitions to Latin words, which have been preſerved, of Dr. Tye, White, Tallis, Bird, and the reſt of our moſt eminent harmoniſts, were produced and performed at this time, while the Romiſh religion had the aſcendant. And indeed it appears by a record now in the poſſeſſion of the Antiquarian Society, that the liſt of Mary's chapel eſtabliſhment contains nearly the ſame names as thoſe which have been already given in that of her brother Edward.

QUEEN ELIZABETH.

In ſpeaking of Choral Muſic during the long and proſperous reign of Queen ELIZABETH, our nation's honour ſeems to require a more diffuſe detail than at any other time: for perhaps we never had ſo juſt a claim to equality with the reſt of Europe, where Muſic was the moſt ſucceſsfully cultivated, as at this period; when indeed there was but little melody any where. Yet, *with reſpect to harmony*, canon, fugue, and ſuch laboured and learned contrivances as were then chiefly ſtudied and admired, we can produce ſuch proofs of great abilities in the compoſitions of our countrymen, as candid judges of their merit muſt allow to abound in every kind of excellence that was then known or expected.

Elizabeth, as well as the reſt of Henry VIII.'s children, and indeed all the Princes of Europe at that time, had been taught Muſic early in life. For Camden (*o*), in giving an account of her ſtudies, ſays, that "ſhe underſtood well the Latin, French, "and Italian tongues, and (was) indifferently well ſeen in the "Greek. Neither did ſhe neglect Muſicke, ſo far forthe as might "become a Princeſſe, being able to ſing, and play on the lute "prettily and ſweetly."

(*o*) *Annales, or the Hiſtory of Elizabeth, late Queen of England.* Tranſl. by R. N. Gent. 3d edit. 1635. fol. p. 6.

There

There is reaſon to conclude that ſhe continued to amuſe herſelf with Muſic many years after ſhe aſcended the Throne. Sir James Melvil (*p*) gives an account of a curious converſation which he had with this Princeſs, to whom he was ſent on an embaſſy by Mary Queen of Scots, in 1564. After her Majeſty had aſked him how his Queen dreſſed? What was the colour of her hair? Whether that or her's was beſt? Which of them two was faireſt? And which of them was higheſt in ſtature? "Then ſhe aſked what "kind of exerciſes ſhe uſed?" I anſwered, ſays Melvil, "that "when I received my diſpatch, the Queen was lately come from "the Highland hunting: that when her more ſerious affairs "permitted, ſhe was taken up with reading of hiſtories: that "ſometimes ſhe recreated herſelf in playing upon the lute and "virginals. She aſked if ſhe played well? I ſaid, reaſonably for a "Queen (*q*)."

"The ſame day, after dinner, my Lord of Hunſden drew me "up to a quiet gallery, that I might hear ſome Muſick, (but he "ſaid that he durſt not avow it), where I might hear the Queen "play upon the virginals. After I had hearkened a while, I took

(*p*) *Memoirs*, 2d edit. Edinburgh, 1735.

(*q*) This Princeſs, beſides her perſonal charms, captivating powers of converſation, knowledge of ſix ſeveral languages, and a ſufficient ſkill in Muſic for a perſon of her high rank, had an *inclination*, at leaſt, towards Poetry. Brantome ſays, "*Elle ſe mêloit d'être Poëte et compoſoit des* "*vers, dont j'ai vû aucuns de beaux et très* "*bien-faits*," &c. The following ſpecimen of her verſification is given in the *Dict. du Vieux Langage*, p. 337.

Chanſon de Marie Stuart, Reine d'Ecoſſe, en partant de Calais pour Londres.

Adieu plaiſant pays de France,
O ma patrie la plus cherie!
Que a norrit ma jeune enfance,
Adieu France, adieu mes beaux jours!
La nef qui déjoint nos amours,
N'a ey de moi que la moïtié,
Une part te reſte, elle eſt tienne,
Je la fie à ton amitié,
Pour que de l'autre il te ſouvienne.

Song written by Mary Queen of Scots in ſailing from Calais to London, 1560

Farewell the ſweet, the ever bleſt abode!
Farewell the country to my ſoul moſt dear!
Where none but pleaſure's flow'ry paths I trod,
Far from the gloomy haunts of ſtrife and fear.
The ſhip that wafts me from thy happy ſhore,
Is only freighted with the meaner part*;
And, while my youthful pleaſures I deplore,
Leaves thee in full poſſeſſion of my heart.

There is in the Britiſh Muſeum, No. 1265, a cantata, ſet by Giacomo Cariſſimi, on the death of this Princeſs, which begins by a recitative, in which ſhe addreſſes herſelf to the executioner: *Ferma, laſcia ch'io parli*; this is followed by an air, in adagio, that is full of uncommon ſimplicity, and energy of paſſion: *A morire, a morire*; but it is too ſoon as yet to give ſpecimens of ſuch muſic.

* Shakſpeare has the ſame thought in his lxxivth ſonnet:
"My ſpirit's thine, the better part of me"—
See Suppl. to Johnſon and Steevens's edit. Vol. I. *p.* 640.

"by

" by the tapeſtry that hung before the door of the chamber, and " ſeeing her back was toward the door, I entered within the " chamber, and ſtood a pretty ſpace hearing her play excellently " well. But ſhe left off immediately, ſo ſoon as ſhe turned about " and ſaw me. She appeared to be ſurpriſed to ſee me, and came " forward, ſeeming to ſtrike me with her hand; alledging, ſhe " uſed not to play before men, but when ſhe was ſolitary, to ſhun " melancholy. She aſked how I came there? I anſwered, as I " was walking with my Lord Hunſden, as we paſſed by the cham- " ber door, I heard ſuch a melody as raviſhed me, whereby I was " drawn in ere I knew how; excuſing my fault of homelineſs, " as being brought up in the Court of France where ſuch free- " dom was allowed; declaring myſelf willing to endure what kind " of puniſhment her Majeſty ſhould be pleaſed to inflict upon me " for ſo great offence. Then ſhe ſate down low upon a cu- " ſhion, and I upon my knees by her; but with her own hand ſhe " gave me a cuſhion, to lay under my knee; which at firſt I re- " fuſed, but ſhe compelled me to take it.—She enquired whether " my Queen or ſhe played beſt. In that I found myſelf obliged " to give her the praiſe."

If her Majeſty was ever able to execute any of the pieces that are preſerved in a MS. which goes under the name of *Queen Elizabeth's Virginal Book*, ſhe muſt have been a very great player: as ſome of theſe pieces, which were compoſed by Tallis, Bird, Giles, Farnaby, Dr. Bull, and others, are ſo difficult, that it would be hardly poſſible to find a maſter in Europe who would undertake to play one of them at the end of a month's practice. But of this MS. we ſhall have further occaſion to ſpeak hereafter.

Beſides the lute and virginals, it has been imagined that Elizabeth was a performer on the *violin*, and on an inſtrument ſomething like a lute, but ſtrung with wire, and called the poliphant (*r*). A violin of a ſingular conſtruction, with the arms of England, and the creſt of Dudley, Earl of Leiceſter, this Queen's favourite, engraved upon it, was purchaſed at the ſale of the late Duke of

(*r*) Quere, *polyphon?* from πολυς, *multus*, φωη, *vox*, *ſonus*: *i. e.* an inſtrument of many ſtrings, or ſounds.

Dorſet's

Dorſet's effects. The date of its make, 1578 (*s*). It is very curiouſly carved; but the ſeveral parts are ſo thick and loaded with ornaments, that it has not more tone than a mute, or violin with a ſordine; and the neck, which is too thick for the graſp of the hand, has a hole cut in it for the thumb of the player, by which the hand is ſo confined as to be rendered incapable of ſhifting, ſo that nothing can be performed upon this inſtrument but what lies within the reach of the hand in its firſt poſition. Playford (*t*) tells us, that "Queen Elizabeth was not only a lo-"ver of this divine ſcience (Muſic) but a good proficient therein; "and I have been informed (ſays he) by an ancient muſician, and "her ſervant, that ſhe did often recreate herſelf on an excellent "inſtrument, called the *poliphant*, not much unlike a lute, but "ſtrung with wire."

Among the Sloane MSS. in the Britiſh Muſeum, No. 1520, there is a liſt of the officers of the Court of Revenue in this reign; in which is included the muſical eſtabliſhment of her Majeſty's houſehold, about the year 1587.

MUSYTYONS.

		£.	s.	d.
The ſervant — Fee		24	6	8
Trompeters 16. Fee to every of them —		24	6	8
Lutes, harps, and ſingers.				
Chief luter — Fee		40	0	0
Chief harper —		20	0	0
Reſt of the luters		19	0	0
The other of the harps		9	0	0
And —		8	0	0
Bagpiper — Fee		12	13	4
Minſtrells 9, whereof 7 at		18	5	0
every of them; one at		24	6	0
and thother at		66	0	8
Six children to ſing				
Rebeck 2 — Fee	£.	28	6	6
Sackbutt, 6 whereof 5 having		24	6	8
by the year, and one at		36	10	0
Vialls 8, whereof 6 at		30	8	4
one at —		20	0	0
and thother at		10	0	0
Players on the virginalls 3, one at		50	0	0
and thother 2 at a piece.		30	0	0
Muſitions ſtraungers 7, whereof 6 have		30	10	0
and one —		38	0	0

(*s*) The inſtrument is at preſent the property of Mr. Bremner, in the Strand. It is from the arms and creſt that are engraved upon it, that conjecture has made Queen Elizabeth its original poſſeſſor.

(*t*) Pref. to his *Introduction*, 11th edit. 1687.

Drumſleds

Drumſleds 3, every of them	18	5	0	Players of enterludes 8, every of them p. ann.	66	0	8
Players on the flute, 2 at a piece	18	5	0				
Makers of inſtruments Regall-maker	20			Organ-maker —	20	0	0

Her Majeſty's chapel eſtabliſhment was nearly the ſame, in number and ſalaries, as that of her brother and ſiſter, Edward and Mary. Indeed, it ſeems as if the religious ſcruples of muſicians had been conſiderably diminiſhed by the ſeverity with which Teſtwood had been treated in the time of Henry VIII. and the peril into which Marbeck's zeal for reformation had involved him (*u*). For in comparing the chapel eſtabliſhments of Edward, Mary, and Elizabeth, we find, that however the creeds of theſe Monarchs differed, their muſicians had conſtantly tuned their conſciences to the Court pitch: *i. e.* in perfect uniſon with the orders of their Sovereign, *the Supreme Head of the Church.*

Camden (*x*) ſays, that "the Romiſh religion remained a full "moneth and more after the death of Queen Mary, in the ſame "ſtate as before (*y*)." For Elizabeth, who began her reign November 17th, 1558, had a ſolemn ſervice performed for her ſiſter Mary at Weſtminſter, December 5th, and another December 20th, for the Emperor Charles V. (*z*); and theſe, as well as her own coronation, were celebrated in the Romiſh manner.

Burnet (*a*) ſays, that "Elizabeth had been bred up from her "infancy with a hatred of the Papacy, and a love to the Reformation: but yet as her firſt impreſſions in her father's reign were in "favour of ſuch old rites as he had ſtill retained; ſo in her own "nature ſhe loved ſtate, and ſome magnificence, in religion as "well as in every thing elſe."

Neal, in his *Hiſtory of the Puritans* (*b*), ſays, that the ſervice of her chapel was not only ſung with organs, but with other inſtruments, ſuch as cornits, ſacbuts, &c. on feſtivals. In 1559, ſhe

(*u*) Teſtwood, a ſinging-man in the choir of Windſor, was burnt for his intemperate zeal in the cauſe of Proteſtantiſm, 1544, when Marbeck was likewiſe condemned, but afterwards pardoned.

(*x*) Ubi ſupra, p. 30.
(*y*) Fuller ſays ſix weeks. Vol. II. p. 51.
(*z*) Heylin, p. 277.
(*a*) *Hiſt. Ref.* Part ii. p. 376.
(*b*) P. 156.

publiſhed injunctions for the clergy, in the forty-ninth of which there is one for Choral Muſic (*c*). "For the encouragement, and "the continuance of the uſe of ſinging in the Church of England, "it is injoined; that is to ſay, that in divers collegiat, as well as "ſome pariſh churches, heretofore there hath been livings ap- "pointed for the maintenance of men and children for ſinging in "the church, by means whereof the laudable exerciſe of Muſick "hath been had in eſtimation, and preſerved in knowledge; the "Queen's Majeſty neither meaning in any wiſe the decay of any "that might conveniently tend to the uſe and continuance of "the ſaid ſcience, neither to have the ſame ſo abuſed in any part "of the church, that thereby the Common Prayer ſhould be worſe "underſtood by the hearers, willeth and commandeth, that, firſt, "no alterations be made of ſuch aſſignments of living as heretofore "hath been appointed to the uſe of ſinging or Muſick in the church, "but that the ſame ſo remain, and that there be a modeſt and di- "ſtinct ſong, ſo uſed in all parts of the common prayers of the "church, that the ſame may be plainly underſtood as if it were "without ſinging; and yet nevertheleſs, for the comforting of "ſuch as delight in Muſick, it may be permitted, that in the be- "ginning or in the end of common prayer, either at morning or "evening, there may be ſung an hymn, or ſuch like ſong, to the "praiſe of Almighty God, in the beſt melody and muſick that may "be conveniently deviſed, having reſpect that the ſentence of the "hymn may be underſtood and perceived."

"According to which order," ſays Heylin, "as plain-ſong was "retained in moſt pariſh churches for the daily Pſalms, ſo in her "own chapels, and in the quire of all cathedrals, and ſome col- "leges, the hymns were ſung after a more melodious manner, "with organs commonly, and ſometimes with other muſical inſtru- "ments, as the ſolemnity required. No mention is made here," adds this writer, "of ſinging David's Pſalms *in metre*, though after- "wards they firſt thruſt out the hymns which are herein men- "tioned, and by degrees alſo did they the *Te Deum*, the *Magni- "ficat*, and the *Nunc Dimittis*."

(*c*) See Sparrow's *Collect. of Articles, Injunctions, and Canons*, 4to. 1684; and Heylin, p. 289.

It

It was by the moderation, liberality, and intelligence of this injunction, that Choral Muſic was ſaved from utter extirpation in this country; for the outcry and violence of the puritans againſt *playing upon organs, curious ſinging*, and *toſſing about the Pſalms from ſide to ſide* (meaning antiphonal, or alternate ſinging), were at this time ſo great, that they could only be reſtrained by an exertion of all the power and firmneſs of this Princeſs.

" In 1560, the Church of England, as it was firſt ſettled and " eſtabliſhed under Queen Elizabeth, may be regarded as brought " to perfection. The government of the church by Archbiſhops " and Biſhops; its doctrines reduced to its ancient purity, ac- " cording to the Articles agreed on in Convocation, 1552; the " Liturgy, conformable to the primitive patterns, and all the rites " and ceremonies therein preſcribed accommodated to the honour " of God, and increaſe of piety. The feſtivals preſerved in their " former dignity; the ſacrament celebrated in moſt reverend man- " ner; Muſick retained in all ſuch churches in which proviſion " had been made for the maintenance of it, or where the people " could be trained up at leaſt to *plain-ſong*. All which particu- " lars were either eſtabliſhed by the laws, commanded by the " Queen's injunctions, or otherwiſe retained by virtue of ſome " ancient uſages not by law prohibited. Nor is it much to " be admired, that ſuch a general conformity to thoſe ancient " uſages was conſtantly obſerved in all cathedrals, and the moſt " part of the pariſh churches, conſidering how well they were " precedented by the Court itſelf, in which the Liturgy was offi- " ciated every day both morning and evening, not only in the " public chapel, but the private cloſet; celebrated in the chapel " with organs and other muſical inſtruments, and the moſt excel- " lent voices, both of men and children, that could be procured " in all the kingdom (*d*)."

When Elizabeth firſt met her Parliament, ſhe deſired them to conſider religion without heat, partial affection, or uſing any reproachful terms of Papiſt or Heretic, and that they would avoid

(*d*) Heylin, p. 296.

the extremes of idolatry and ſuperſtition on the one hand, and contempt and irreligion on the other. And thus this wiſe Princeſs ſeems always to have ſteered, according to the true ſpirit of the Church of England, between the two extremes of ſuperſtitious bigotry, and irreverent fanaticiſm; a golden mean that ſeems beſt to ſuit with our mixed government, which is neither wholly monarchical nor democratical, but, when well adminiſtered, a perfect compound of both; being neither neceſſarily ſo parſimonious nor indigent as to degrade the King, or the great officers and magiſtrates of the realm, below that dignity which impreſſes reverence and reſpect; nor to require a ruinous pomp and luxury; but conſiſtent with ſuch ſplendor, magnificence, and encouragement of elegant arts and liberal ſcience as become a great and affluent ſtate, equally ſecured from regal tyranny, and popular inſolence. One of the wiſeſt, or at leaſt the moſt liberal exerciſes of this Queen's prerogative, ſeems to have been the proclamation which ſhe iſſued in the ſecond year of her reign *againſt defacing the monuments* in churches; for ſo ſavage was the rage of the puritans and fanatics of this time, that under the pretence of deſtroying popery and idolatry, they ruined and demoliſhed in our public buildings whatever was ſufficiently elegant and venerable to diſtinguiſh us from Barbarians.

Elizabeth, who ſucceeded to the crown in November, 1558, on the 28th of April, 1559, gave the royal aſſent to the bill for the *Uniformity of Common Prayer*, or Engliſh Liturgy, which was to take effect the 12th of May; but ſo eager was her Majeſty to hear the reformed ſervice, that ſhe anticipated its reſtoration, by having it performed in her chapel on Sunday, May the 2d, four days after the act had paſſed (*e*). This Liturgy was printed the ſame year by Grafton, with the following title: "The Boke of Common "Prayer, and Adminiſtration of the Sacraments, and other Rites "and Ceremonies of the Church of England." And the licence contained in the rubrics, allowing it to be either ſaid or *ſung*, and ordaining that in *choirs* and places where they ſing, the *anthem* ſhall follow certain parts of the ſervice, is a plain indication that

(*e*) Strype, Vol. I. p. 191.

the

the choral, as well as the parochial ſervice, was authoriſed and eſtabliſhed.

I have found no other Muſic printed expreſsly for the cathedral ſervice to Engliſh words during the reign of Edward VI. than that of Marbeck (*f*), which was mere *canto fermo*, without counterpoint; but the year after the publication of the Engliſh Liturgy by Queen Elizabeth, the following choral work appeared: "Cer-"taine notes ſet forth in foure and three partes, to be ſong at the "Morning Communion, and Evening Praier, very neceſſarie "for the Church of Chriſte to be frequented and uſed: and unto "them be added divers Godly Praiers and Pſalmes, in the "like forme, to the honour and praiſe of God. Imprinted at "London, over Aldersgate, beneath St. Martins, by John Day, "1560." The authors of theſe compoſitions were Tallis, Cawſton, Johnſon, Oakland, Shepherd, and Taverner.

For the performance of this kind of Muſic in our cathedrals, great diligence was uſed, and indeed ſome violence, in the manner of procuring ſingers. It ſeems as if our Monarchs of former times had either rewarded the talents of their ſingers no more liberally than ſailors, or that muſicians were then leſs ſenſible of the honour of attending royalty than at preſent; for it appears by a precept, preſerved in Rymer's Fœdera (*g*), ſo early as the reign of the gentle Henry VI. 1454, that they attended with ſuch reluctance as to make it neceſſary to *impreſs* them into the ſervice (*b*). Luckily his preſent Majeſty is reduced to the exerciſe of no ſuch ſtretch of power in procuring recruits, either for his band of muſic or chapel;

(*f*) See Vol. II. p. 578.

(*g*) Tom. XI. p. 375.

(*b*) The form of the placard is the following:

De Miniſtrallis propter ſolatium Regis providendis.

"*Rex, dilectis ſibi*, Walthero Halyday, "Roberto Marſhall, Willielmo Wykes, & "Johanni Clyff, *ſalutem.*

"*Sciatis quod nos, conſiderantes qualiter "quidem Miniſtralli noſtri jam turdè viam "univerſæ carnis ſunt ingreſſi, aliiſque, loco "ipſorum, propter ſolatium noſtrum, de ne-"ceſſe indigentes, aſſignavimus vos, conjunc-"tim & diviſim, ad quoſdam pueros*, mem-"bris naturalibus elegantes, *in Arte Mini-"ſtrellatûs inſtructos, ubicunque inveniri po-"terint, tàm infra libertates, quàm extra, "capiendum, & in ſervitio noſtro ad vadia "noſtra ponendum*," &c. The requiſition that the boys thus impreſſed ſhould be not only ſkilled in the art of minſtrelſy, but *handſome and elegantly ſhaped*, ſeems to point at the theatrical uſe that was frequently made of the choriſters of cathedrals, as well as the private chapels of Noblemen, in acting plays, myſteries, and moralities, on particular feſtivals.

for

for ſo many more volunteers now crowd to the ſtandards of the Chamberlain of the Houſehold, and Dean of the Chapel [illegible], than can be received, that it is more neceſſary to *preſs them* to depart, than to enter into the ſervice.

In the time of Henry VIII. when Muſic was more cultivated in England than it had ever been before, a ſimilar power was given to the Deans of cathedrals and collegiate churches for ſupplying their ſeveral choirs with children poſſeſſed of good voices by this arbitrary and oppreſſive method. John Tuſſer, the unfortunate author of the *Five Hundred Pointes of Good Huſbandrie*, one of the moſt pleaſant and inſtructive poems of the time, tells us, that he was impreſſed from Wallingford college, in Berkſhire, into the King's chapel. Soon after, by the intereſt of friends, he was removed to St. Paul's, where he received inſtructions in Muſic from John Redford, an excellent contrapuntiſt, and organiſt of that cathedral. There ſeems, however, to have been care taken of the general education of boys ſo impreſſed, as we find that Tuſſer was ſent from St. Paul's to Eton ſchool, and thence to Cambridge. He afterwards tried his fortune in London about the Court, under the auſpices of his patron Lord Paget, where he remained ten years; then he retired into the country, and embraced the occupation of a farmer, in the ſeveral counties of Suſſex, Suffolk, and Eſſex; but not proſpering, he procured a ſinging-man's place in the cathedral of Norwich; where he does not ſeem to have remained long before he returned to London. But being driven thence by the plague, he retired to Trinity college, Cambridge; returning afterwards, however, to the capital, he there ended his reſtleſs life in 1580; not, as has been ſaid, *very aged*, if he was born about 1523 (*i*).

Records are ſtill extant to prove that the immediate deſcendants of Henry VIII. continued the full exerciſe of this prerogative of impreſſing ſingers for the chapel royal.

1550. "A commiſſion to Philip Van Wilder, Gent. of the "privy chamber to Edward VI. (*k*), in any churches or chapels, "or

(*i*) *Hiſt. of Poetry*, Vol. III. p. 298, *et ſeq.* where is given an ample and intereſting account of Tuſſer and his writings.

(*k*) Philippe de Vuildre was a Flemiſh muſician

" or other places within England, to take to the King's uſe " ſuch, and as many ſinging children or choriſters, as he or his " deputy ſhall think good (*l*)."

1551. A warrant was iſſued to Richard Gowre, maſter of the children of the King's chapel, to take up, from time to time, as many children to ſerve in the chapel as he ſhould think fit (*m*).

In the firſt year, however, of Edward's reign, a privilege which had been granted by Henry VIII. to Windſor, exempting the ſingers of that chapel from being impreſſed for any other ſervice, was renewed. Queen Mary confirmed this privilege likewiſe in the firſt year of her reign (*n*). And among the MSS. of the Aſhmolean Muſeum (*o*), at Oxford, a copy of Queen Elizabeth's warrant, of the ſame purport, is preſerved entire (*p*), which is ſo curious, and different from the preſent ſpirit of our government, that I ſhall preſent it to the reader.

" Eliz. R. Whereas our caſtle of Windſor hath of old been " well furniſhed with ſinging men and children.—We willing it " ſhould not be of leſs reputation in our days, but rather aug- " mented and encreaſed—declare, that no ſinging men or boys " ſhall be taken out of the ſaid chapel by virtue of any commiſſion, " not even for our Houſehold chapel. And we give power to " the bearer of this *to take any ſinging men or boys* from any cha- " pel, our own Houſehold and St. Paul's only excepted. Given " at Weſtminſter, the 8th day of March, in the ſecond year of " our reign.

" Elizabeth R."

This Princeſs, who relinquiſhed no prerogative which had been exerciſed by her anceſtors, kept in full force during her whole reign that of iſſuing placards or writs for impreſſing ſinging-boys for her chapel, as well in the capital as at Windſor. The original

muſician, who ſettled in England; there is a *pater-noſter* of his compoſition, *Libro quarto Eccleſiaſticarum cantionum*, publiſhed at Antwerp, 1554. See the Muſeum Collection.

(*l*) Dated in February. Strype, Vol. II. p. 539.

(*m*) Ib. June.

(*n*) Sloane MSS. Brit. Muſ. No. 1124. from Dr Evans's Collections, A.

(*o*) Ib. No. 1124. Hugget's MSS. Vol. IX.

(*p*) No. 1113. (9). The original is in the chapter-houſe, at Windſor.

of

of one of theſe, ſigned by herſelf, being preſerved in the Sloane Collection, Britiſh Muſeum (*q*), it ſeems to merit a place here; as it will not only manifeſt the care that was taken to ſupply the royal chapel with the beſt treble voices which could be found throughout the kingdom, but convey to the reader an idea of the ſtate of our civil liberty during the ſixteenth century.

By the Queen.

WHEREAS we have authoriſed our ſervaunte Thomas Gyles, maiſter of the children of the cathedrall churche of St. Paule, within our citie of London, to take up ſuche apte and meete children as are moſt fitt to be inſtructed and framed in the arte and ſcience of Muſicke and ſinging, as may be had and founde out within any place of this our realme of England or Wales, to be by his education and bringing up made meete and hable to ſerve us in that behalf, when our pleaſure is to call for them. WEE therefore by the tenoure of theſe preſents will and require you that ye permitt and ſuffer from henceforthe our ſaid ſervaunte Thomas Gyles, and his deputie or deputies, and every of them, to take up in anye cathedrall or collegiate churches, and in every other place or places of this our realme of England and Wales, ſuche childe and children as he or they, or anye of them, ſhall find and like of, and the ſame childe and children, by virtue hereof, for the uſe and ſervice aforeſaid, with them, or anye of them, to bring awaye without anye your lette, contradictions, ſtaye, or interruptions to the contrarie. CHARGINGE and commanding you, and everie of you, to be aydinge, helpinge, and aſſiſtinge unto the above named Thomas Gyles, and his depu-

(*q*) No. [87].

tie

tie or deputies, in and aboute the execution of the premiſſes, for the more ſpedie, effectuall, and better accomplyſhing thereof from tyme to tyme, as you, and everie of you, doe tender our will and pleaſure, and will anſwere for doinge the contrarie at your perille.

Yeven under our Signet at our Manour of Greenwiche, 26 day of Aprill, in the xxvii yeare of our reign.

To all and ſingular Deanes, Provoſtes, Maiſters and Wardens of Collegies, and all Eccleſiaſtical Perſons and Miniſters, and to all other our Officers, Mynifters, and Subjectes, to whome in this caſe it ſhall appertayne, and to everye of them greetinge.

Notwithſtanding the attention that was paid to Choral Muſic by her Majeſty, and the Deans of cathedrals throughout the kingdom, it was in frequent danger of utter abolition by the fury with which ſome of the reformers, actuated by a ſpirit of change and extirpation rather than of reformation, attacked every thing that was right, wrong, or even indifferent, in the ancient ſervice of the church (*r*).

By the ſtatute of the 27th of Henry VIII. cap. 15. 1536, the year of the ſuppreſſion of the monaſteries, power was given to the King to nominate thirty-two perſons among the clergy and laity to examine all canons, conſtitutions, and ordinances, provincial and ſynodical, to compile a body of ſuch eccleſiaſtical laws as ſhould in future be obſerved throughout the realm. Nothing material, however, was done in this important work during the life of Henry; but in the next reign it was again taken into conſideration, and a commiſſion granted to eight Biſhops, eight of the inferior clergy, eight civilians, and eight common lawyers, which conſtituted the *Eccleſiaſtical Court of Convocation*. The reſult of their debates was publiſhed under the title of *Reformatio Legum Eccleſiaſticarum*, in 1571, by Fox, the martyrologiſt; and afterwards, in 1640, when the fury of religious diſputation was at its height. But as theſe laws were framed during the violence of contention between the puritans and Roman catholics, and never

(*r*) One of Latimer's injunctions to the Prior and Convent of St. Mary-houſe, in Worceſter, ſo early as the year 1537, when Biſhop of that dioceſe, runs thus: "*Item.* "Whenever there ſhall be any preaching "in your monaſtery, that *all manner of* "*ſinging*, and other ceremonies, be utterly "laid aſide." —— *Burnet*, P. ii. *Collect. Rec.* No. 23.

received the royal aſſent, they have been only had in remembrance from time to time for polemical purpoſes.

Reformation was doubtleſs at this time neceſſary, and ſincerely wiſhed by the moſt reaſonable and truly pious Chriſtians in the kingdom; yet the fanaticiſm with which it was carried on by others, made the lovers of Choral Muſic, who had a veneration for this part of the ſolemn ſervice of the church, tremble for its ſafety during the compilation of theſe laws (*s*).

The reaſonable complaints made in them againſt the abuſe of Muſic, and thoſe ſubtilties in *figurative melody*, which were then termed *curious ſinging*, are nearly the ſame as thoſe of the Council of Trent, about the ſame time (*t*); and ſeem with equal wiſdom and good taſte to be levelled at the pedantry of operoſe Muſic and complicated meaſures, which not only rendered the words, but the Muſic, difficult to be comprehended. And the fears of thoſe who wiſhed well to our cathedral ſervice were abated, on finding that the thirty-two commiſſioners had not wholly condemned Church Muſic, but confined their cenſures to that ſpecies of ſinging which was productive of confuſion, and that rendered unintelligible thoſe parts of the ſervice which required the greateſt reverence and attention.

In 1565, our eccleſiaſtical compoſers, encouraged, probably, by the reception of the former publication, and favour of the Queen, printed another collection of offices, with muſical notes, under the following title: "**Morning and Evening Prayer and Communion, ſet forthe in foure Partes, to be ſong in Churches, both for Men and Children, with dyvers other Godly Prayers and Anthems, of ſundry Mens dayings.**"

(*s*) Among the propoſals prepared by the puritans for further reformation, 1562, there is one, "That the Pſalms may be "ſung diſtinctly by the whole congregation; and that organs may be laid "aſide." Neal's *Hiſt. Purit.* p. 180. and Strype *in Ann.* Burnet likewiſe, P. iii. p. 103. tells us, that "*Organs* and "*curious ſinging* were near being baniſhed "the church; their continuance being "carried by only one vote, and that given "by the proxy of an abſent member."

(*t*) *Qua propter partitè voces et diſtinctè pronuntiens, et cantus ſit illorum clarus et aptus, ut ad auditorum omnia ſenſum, et intelligentiam proveniant; itaque vibratam illam, et operoſam muſicam, quæ figurata dicitur, auferri placeat, quæ ſic in multitudinis auribus tumultuatur, ut ſæpè linguam non poſſit ipſam loquentem intelligere.* Reform. Leg. Eccleſ. Tit. Divinis Officiis, cap. v.

The Council of Trent, 1562, made a decree againſt curious finging, prohibiting, among other things, *L'uſo delle Muſiche nelle chieſe con miſtura di canto, o ſuono laſcivo, tutte le attioni ſecolari, colloquie profani, ſtrepiti, gridori.* Hiſt. del Concil. Trid.

The

The muſicians who contributed to this collection were Thomas Lawſon, Heath, Robert Hafleton, Knight, Johnſon, Tallis, Oakland and Shepard. In order to gratify the muſical reader's curioſity, I ſhall ſelect from this publication the following compoſition by the admirable Tallis, as one of the moſt early to which I have ſeen his name prefixed in print.

A PRAYER.

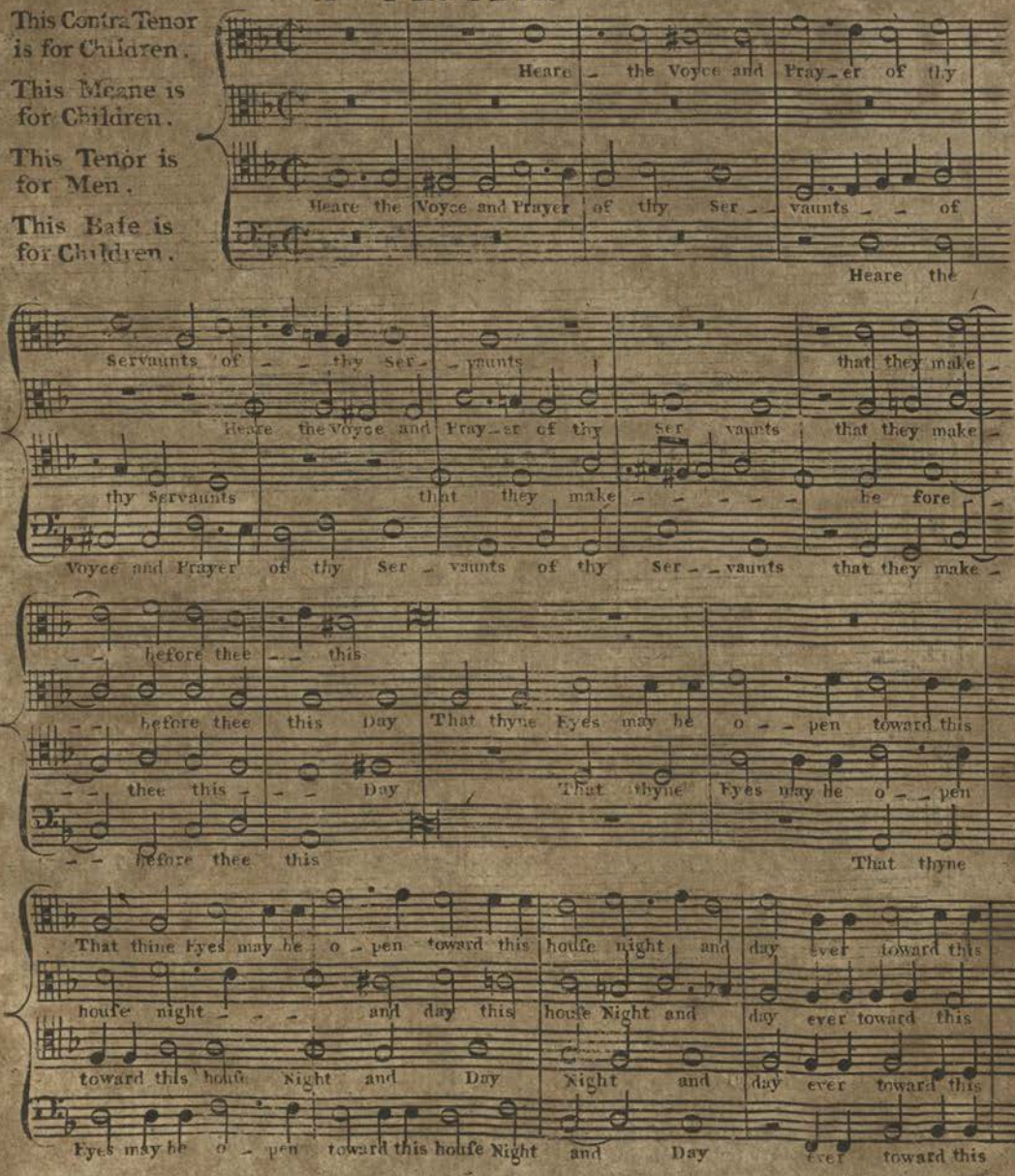
Thoˢ Talys.

This Contra Tenor is for Children.

This Meane is for Children.

This Tenor is for Men.

This Baſe is for Children.

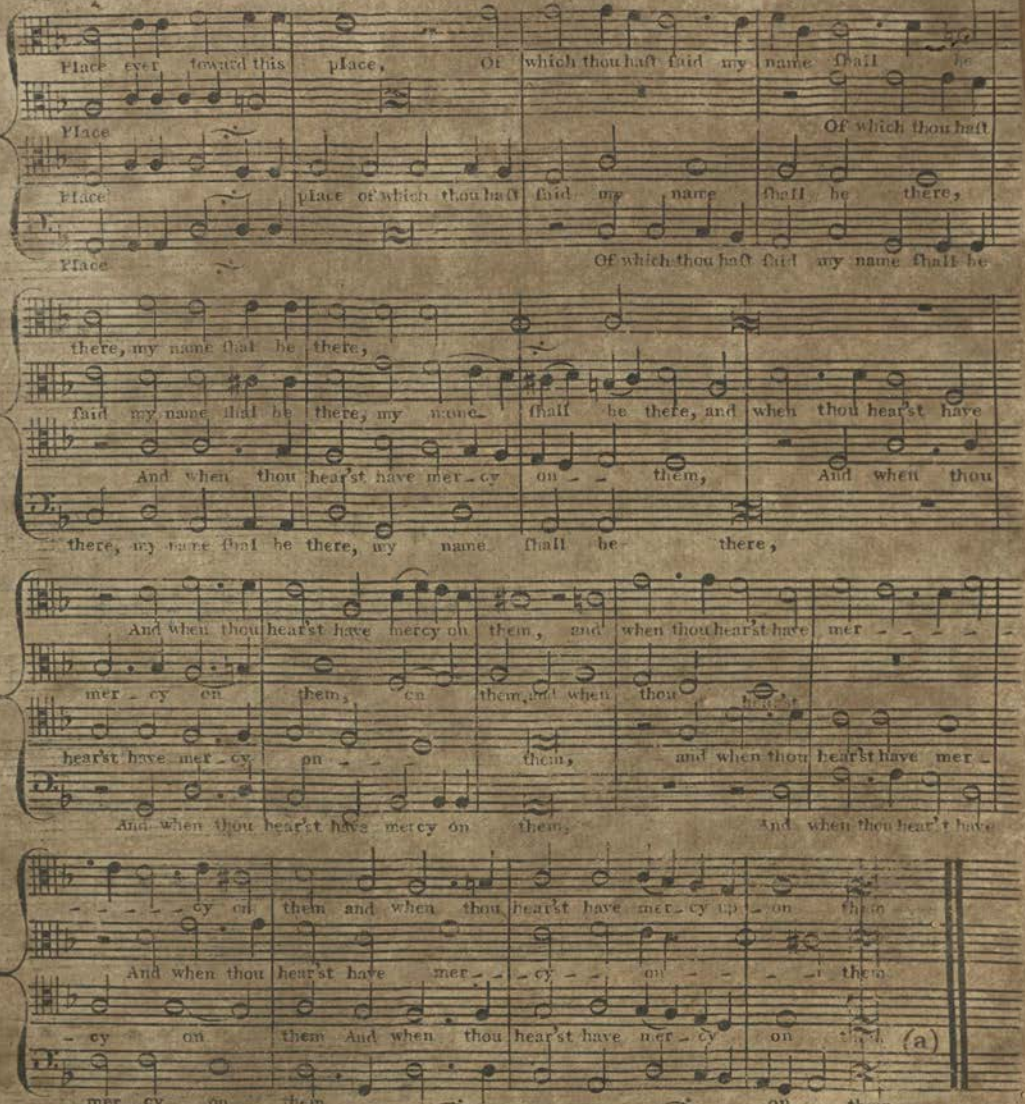


Place ever toward this place, Of which thou hast said my name shall be
Place Of which thou hast
Place place of which thou hast said my name shall be there,
Place Of which thou hast said my name shall be

there, my name shal be there,
said my name shal be there, my name shall be there, and when thou hear'st have
And when thou hear'st have mer - cy on - - them, And when thou
there, my name shal be there, my name shall be there,

And when thou hear'st have mercy on them, and when thou hear'st have mer - - - - -
mer - cy on them, on them, and when thou hear'st
hear'st have mer - cy on - - them, and when thou hear'st have mer -
And when thou hear'st have mercy on them, And when thou hear't have

- - - - - cy on them and when thou hear'st have mer - cy up - on them
And when thou hear'st have mer - - cy - - on - - - - them
- cy on them And when thou hear'st have mer - cy on them (a)
mer - cy on them on them



Imprinted at London by John Day dwellyng over Alderſgate, beneath Saynte Martynes. CUM GRATIA & PRIVILEGIO REGIÆ MAJESTATIS.
The Bookes are to be ſolde at hys ſhop under the gate. 1565.

(a) Tranſcribed from a Printed Copy in the Poſſeſſion of the Revd Dr Monkhouſe Queen's Coll: Ox: and corrected from ſeveral Typographical errors.

The two publications by John Day, fixed for near a century the ſtyle of our Choral Muſic; of which the movement was grave, the harmony grateful, and the contrivance frequently ingenious. Yet, beſides the cenſures of the puritans, modern times have often charged this kind of Muſic with obſcuring the ſenſe of what was ſung, by too frequent fugue, as well as by an utter inattention to the accent and expreſſion of the words. Theſe imperfections, however, were not peculiar to the productions of our countrymen during the ſixteenth century, but were general in the compoſitions for the church of every author, in every language, throughout Europe.

In 1570, Cartwright, one of the moſt violent and intolerant reformers, attacked Cathedral Muſic; and afterwards Field and Wilcox, two puritan miniſters, and Brown. Againſt theſe the pious, learned, and excellent Hooker, then Maſter of the Temple, undertook its defence (*x*).

In 1571, in the confeſſion of the puritans, they ſay, "Concerning "ſinging of Pſalms, we allow of the people's joining *with one voice* "in a plain tune, but not of toſſing the Pſalms from one ſide to the "other, with intermingling of organs (*y*). And in 1586, at the time that the puritans were framing innumerable bills of further reformation in the church, a pamphlet was diſperſed, in ſpite of all the reſtrictions at that time laid on the preſs, entitled "*A Requeſt* "*of all true Chriſtians to the Houſe of Parliament*;" which, among other things, prays, "That all cathedral churches may be "put down, where the ſervice of God is grievouſly abuſed by "piping with organs, ſinging, ringing and trowling of Pſalms "from one ſide of the choir to another, with the ſqueaking of "chanting choriſters, diſguiſed (as are all the reſt) in white ſurplices; ſome in corner caps and ſilly copes, imitating the faſhion "and manner of Antichriſt the Pope, that man of ſin, and child of "perdition, with his other rabble of miſcreants and ſhavelings (*z*)."

(*x*) See his *Eccleſ. Politie*, book v. ſect. 38 and 39. Eulogium and defence of Church Muſic.

(*y*) Neal, p. 290.

(*z*) Ib. p. 480.

All

All this fanatical cant was greatly diſcountenanced by the Queen, though it was wholly out of her power, extenſive as it was, to ſuppreſs the levelling principles of theſe enemies to all elegance and comfort; whom nothing leſs than the utter ſubverſion of Church and State, which they effected in the next century, would ſatisfy.

Having ſhewn the manner in which Figurative Muſic was eſtabliſhed in our cathedrals, during the reign of Queen Elizabeth, it now remains to trace the origin and progreſs of METRICAL or PAROCHIAL PSALMODY, different from the plain-ſong, or chanting, of cathedrals and collegiate churches.

Singing of this kind, among the reformers and ſchiſmatics, ſeems in all ages to have been the favourite mode of addreſſing the Divinity: for not only the Arians practiſed it in their proceſſions (*a*), but the Albigenſes, who may be called the firſt proteſtant martyrs (*b*); and who, according to eccleſiaſtical writers, when Simon Montford, their perſecutor, in 1210, had lighted a pile of wood for their deſtruction, precipitated themſelves in the flames, to the number of a hundred and forty, *ſinging Pſalms* (*c*).

The diſciples of Wickliff, in England, during the fourteenth century, and thoſe of John Huſs and Jerom of Prague, in the fifteenth, were Pſalm-ſingers; and the Hymn Book of the Picards, and Bohemian brethren, printed with muſical notes, at Ulm, 1538,

(*a*) See Vol. II. p. 7.

(*b*) The term *Proteſtant*, however, did not ſubſiſt till the year 1529, when it was given to ſuch as adhered to the doctrines of Luther; becauſe the chiefs of his party *proteſted* againſt the decree of the Diet of Spire, made the ſame year by Ferdinand, Archduke of Auſtria, and other catholic Princes.

(*c*) The ſect of Waldenſes had its riſe in the twelfth century; its errors were firſt condemned in the Council of Thouloufe, 1119. Can. 2. Again in the Council of Lateran, 1139. And in the Council of Tours, 1163. About the end of this century the diſciples of Peter Valdo, called *Vaudois*, *Waldenſes*, and the poor of Lyons, joined theſe heretics. And all the ſeveral ſects were called by the general name of Albigeois, from the city of Albi, where they were eſtabliſhed. The firſt cruſade againſt the Albigenſes was publiſhed 1210. The inquiſition for extirpating the whole ſect was eſtabliſhed at Thouloufe, 1229. And in 1233, they ſeem to have been totally deſtroyed, except a few that had eſcaped, and joined the Waldenſes in the Valleys of Piedmont, France, and Savoy. There they perſevered in their opinions till the time of Zwingle, to whom they ſent deputies, deſiring him to become their chief. Zwingle, who was a Swiſs by nation, born 1487, periſhed by the ſword, while he was fighting valiantly at the head of his ſect, 1531, in ſupport of his religious opinions.

ſhews,

ſhews, that the melodies uſed by theſe ſects originated from the chants to which the ancient Latin hymns of the Romiſh church were ſung (*d*). For in this book there are tranſlations and imitations in German metre of moſt of the hymns and proſes ſtill uſed in the Romiſh church: ſuch as the *Stabat Mater doloroſa*; *Te Deum laudamus*; *O lux beata Trinitas*; *Pange lingua glorioſi*, &c. Some of theſe melodies indeed are in triple time, which never is the caſe in canto fermo, or cathedral pſalmody (*e*). But *Stabat Mater*, and *O lux*, in this book, are ſet to old Romiſh chants, and *Te Deum* to the ſame that is inſerted in the preface of Meibomius to the ancient Greek muſical writers, as the moſt ancient melody which the church has preſerved (*f*).

Among the firſt reformers who intereſted themſelves about the manner of performing the Pſalms, we have not only Wickliff, Huſs, Jerom of Prague, and Zuingle, but Luther, Cranmer, Calvin, Beza, Buchanan, and John Knox; who, though each of them had different ideas on the ſubject of Sacred Muſic, yet they agreed in ſtripping it of all the energy and embelliſhments of meaſure and melody, as indeed the Calviniſts did likewiſe of harmony. Nor were the original inſtitutes of pſalmody more favourable to Poetry than Muſic; for by giving to each ſyllable, whether long or ſhort, a note of the ſame length, all proſody, rhythm, and numerical cadence, are deſtroyed. And however beautiful the poetical meaſures may be to read, when ſung in this drawling and iſochronous manner, they not only afford the ear no pleaſure, but become unintelligible.

The bold and intrepid reformer, LUTHER, was the firſt who ſhook the Papal Throne, and had ſufficient abilities and addreſs to gain proſelytes to his doctrines among the Princes of his country,

(*d*) Ein hubſch new Geſang buch, &c. or, *a fine new Hymn Book*, "containing the Uſage of the Church, and the Hymns belonging to the country of Fulneck, in the kingdom of Bohemia, and by the Chriſtian brotherhood of the ſect called PICARDS, who have hitherto been reckoned heretics, and anathematized as unworthy of ſalvation. By theſe the following Hymns are ſung, to the honour and glory of God." I was favoured with this ſcarce and curious book by my honoured friend, Mr. Emanuel Bach, at Hamburgh, from the collection of his father, the celebrated Sebaſtian Bach.

(*e*) See fol. ix. xiii. xxviii. &c. of this Hymn Book.

(*f*) See Vol. II. of this Hiſt. p. 530, *et ſeq.*

as well as the people. No religion is ever firmly eſtabliſhed till embraced by the Sovereign, and ſupported by government. The Chriſtians were not only oppreſſed and perſecuted for more than three centuries, but regarded with horror, till the converſion of Conſtantine. Luckily for Luther, preaching againſt the ſale of indulgencies, Peter-pence, celibacy, monaſteries, and papal tyranny in general, coincided with the intereſt of the Nobles, and power of the Prince. His opinions, therefore, in ſpite of imperial authority, catholic zeal, and perſecution, were adopted with greater rapidity in the northern parts of the world, than thoſe of Mahomet had been in the ſouth (*g*).

With reſpect to Muſic, Luther, being himſelf a judge and lover of the art, was ſo far from baniſhing it from the church, that he rather augmented the occaſions for its uſe (*h*). Indeed Luther muſt have had an inſatiable paſſion for Poetry, or at at leaſt for rhyme, and Muſic; as, beſides tranſlating, himſelf, moſt of the ancient eccleſiaſtical hymns, the creed, Lord's prayer, and many other parts of his Liturgy, into German verſe, in order to be ſung, he wrote his catechiſm in verſe, which was ſet to Muſic, in four parts, by Henry of Gottingen; and even the confeſſion of Augſburg was *done* into verſe, and likewiſe ſet to Muſic (*i*).

It

(*g*) Luther began to preach againſt indulgencies 1517. In 1520, he and his doctrines were anathematiſed by Leo X. after which he publiſhed his *Captivity of Babylon*. In 1521, his writings were burnt at Rome, and the Pope's bulls and decretals at Wittemberg. In the ſame year he pleaded before the Imperial Diet, at Worms, contrary to the advice of his friends, who told him, that he would ſhare the ſame fate as John Huſs and Jerom of Prague, who were both burned for hereſy; when he proteſted, that "if he were certain there "were as many devils at Worms, as tiles "on the houſes, he would ſtill go thither." (*Hayne's Life*, p. 24.) The ſame year he procured the abolition of the ancient maſs at Wittemberg. In 1523, Lutheraniſm was eſtabliſhed in Denmark and Sweden; and in 1525, in Saxony, Brunſwic, Heſſe, Straſburg, and Francfort. In 1530, the Confeſſion of Augſburg was preſented; and before his death, which happened in 1546, his doctrines were received in almoſt every part of the German empire, except Auſtria and Bavaria.

(*h*) Henry VIII. who began, and his children who finiſhed the reformation of religion in England, being likewiſe delighted with Muſic, and able to diſtinguiſh harmony and melody from noiſe and jargon, took care to ſupport its dignity in the ſervice of our cathedrals; which has not been the caſe with the founders of other proteſtant ſects.

(*i*) In Luther's epiſtle to Senfelius, of Zurich, the muſician, and ſcholar of Henry Iſaac, he places Muſic above all arts and ſciences, except theology, as that and religion are alone able to ſooth and calm the mind.

It appears that the ancient eccleſiaſtical tones ſtill regulated the Muſic of the Lutheran church at the time of the reformation; and moſt of the old melodies to the evangelical hymns are compoſed in ſome of them (*k*). The **Cantaten**, or anthems and ſervices of this reformed church, in the German language, are, however, as elaborate and florid as the motets to Latin words, uſed in Italy during the celebration of the maſs. But in the *Hymnologia*, and metrical pſalmody of this, as well as all other proteſtant churches, there ſeems to have been one common principle, totally inimical to Poetry, which is that of deſtroying all quantity, and diſtinction of ſyllables, by making them all of the ſame length (*l*). The modern Methodiſts, indeed, have introduced a light and ballad-like kind of melody into their tabernacles, which ſeems as much wanting in reverence and dignity, as the pſalmody of other ſects in poetry and good taſte.

Muſic, in itſelf an innocent art, is ſo far from corrupting the mind, that, with its grave and decorous ſtrains, it can calm the paſſions, and render the heart more fit for ſpiritual and pious purpoſes; particularly when united with language, and the precepts

mind. In the ſame epiſtle Luther ſays, "We "know that Muſic is intolerable to dæ- "mons." *Scimus Muſicam dæmonibus etiam inviſam & intolerabilem eſſe*; and therefore thus concludes: "I verily think and am "not aſhamed to ſay, that, next to divi- "nity, no art is comparable to Muſic." *Planè judico, nec pudet aſſerere, poſt theologiam eſſe nullam artem, quæ poſſit Muſicæ æquari.*

(*k*) It was by degrees that the Latin language gave place to the German in the Lutheran Liturgy. Concerning the Lord's Supper he ſays, (To. II. Ep. p. 72.) "I "wiſh the maſs might be uſed in the mo- "ther tongue, rather than promiſe it, as "it is not in my power, being a matter "requiring both Muſic and Spirit." He firſt celebrated the maſs in the German language, 1525, as he himſelf ſays, (To. II. Ep. p. 301.) "This day we attend "the Prince's command, the next Lord's "Day we will publickly ſing in the name "of Chriſt; and maſs ſhall be in the mo- "ther tongue for the lay people. But the "daily ſervice ſhall be in Latin, however "we will have the leſſons in the vulgar "tongue." Yet the Pſalms, and ancient chants of the Romiſh church, were ſtill long retained in the Lutheran ſervice, as appears by a book with the following title: PSALMODIA, *hoc eſt cantica ſacra veteris eccleſiæ ſelecta, per* Lucam Loſſium *collecta, cum præfatione* Phillippi Melanchonis. *Wittebergæ*, 1561. No German Liturgy, *Agenda*, or Kirchenordnung, for this ſect, appears to have been printed during the life of Luther. The moſt ancient I can find in Draudius is the Kirchenordnung der Kirchen, zu Baſil & Mülhauſen, 1565. Becken printed at Leipſic, 1621, the *Pſaltry of David*, in the German language, with the melodies uſed in the Lutheran church.

(*l*) "Theſe *equal ſyllables* alone admire, "Though oft the ear the open vowels "tire."

Pope's *Eſſay on Criticiſm*, v. 344.

of

of religion. It has already been ſaid (*m*), that "Muſic, conſidered "abſtractedly, is in itſelf a language;" and we may add, that it is more univerſally underſtood by mankind in general, whoſe nerves vibrate in uniſon with its ſelected tones, than any other language among all the dialects of the earth. That articulation muſt be rough and violent indeed, which, without ſinging, can eaſily be comprehended in buildings ſo vaſt as ſome of the Chriſtian churches; in ſuch, it is the *ſpirit*, not the *letter* of ſupplication or thankſgiving which muſt employ the mind (*n*). St. Paul ſays, "I will ſing with "the *ſpirit*, and I will ſing with the *underſtanding* alſo (*o*)." And in this ſenſe, even Inſtrumental Muſic, without words, if compoſed with propriety, and performed with reverence, ſeems worthy of a ſhare in ſacred rites. As there never was a national religion without Muſic of ſome kind or other, the diſpute concerning that which is moſt fit for ſuch ſolemnities, is reduced to one ſhort queſtion: If Muſic be admitted into the ſervice of the church, is that ſpecies of it which the moſt poliſhed part of mankind regard as *good*, or that which they regard as *bad*, the moſt deſerving of ſuch an honour?

That Metrical Pſalmody, in ſlow notes of equal length, had its origin in Germany, and was brought thence by reformers to other parts of Europe, is demonſtrable: for the 128th Pſalm, *Beati omnes qui timent Dominum*, had been tranſlated into German verſe, in order to be ſung in this manner, by John Huſs, in the beginning of the fifteenth century; which tranſlation was afterwards modernized in the ſame meaſure, and to the ſame tune, by Luther (*p*). And the ſame melody which we ſing to the 100th Pſalm, is not only given to the 134th, in all the Lutheran Pſalm-books, but by Goudimel and Claude Le Jeune, in thoſe of the Calviniſts; which

(*m*) See Vol. II. p. 171.

(*n*) Indeed ſpeech itſelf, when very loud and ſlow, becomes ſinging: that is, each ſyllable is rendered a muſical tone, which may be fixed, and its uniſon found in a muſical inſtrument of the ſame pitch. As may be proved in calling very loud to any one at a diſtance.

(*o*) 1 *Cor.* ch. xiv. ver. 15.

(*p*) John Huſs was likewiſe the author of the German Eaſter Hymn, "Jeſus Chriſtus unſer Heyland, &c. which was alſo moderniſed and re-publiſhed by Luther, 1525, and from which the modern Methodiſts have taken the Eaſter Hymn, "Jeſus "Chriſt is riſen to-day," &c. Luther has here given for the burden of his hymn, inſtead of *Hallelujah*.

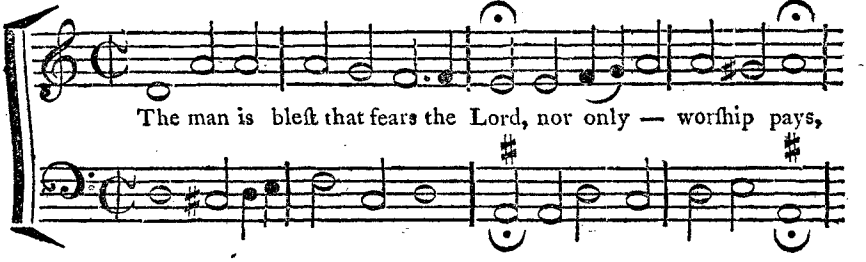
nearly

nearly amounts to a proof that this favourite melody was not produced in England. It is ſaid to have been the opinion of Handel, that Luther himſelf was its author; but of this I have been able to procure no authentic proof. Tradition, however, gives to this celebrated Hereſiarch, as he is called by the Roman catholics, ſeveral of the ancient melodies which are ſtill uſed in Germany: particularly the following pſalm and hymn tunes, that are preſerved in the Choral and Geſang Büchern, and ſtill ſung in all the Lutheran churches(q).

PSALM CXXVIII.

Firſt tranſlated into German *by* John Huſs, *and afterwards moderniſed and ſet to Muſic by* Martin Luther.

Seelig iſt der gepreiſet, *&c.*



(q) The 30th Pſalm was the firſt which Luther verſified; then the 12th, 46th, 14th, 53d, 67th, 124th, and 128th, which laſt Huſs had done before, and it was only moderniſed by Luther. The following are the titles of the three firſt Pſalm and Spiritual Song books which he publiſhed at Wittemberg:

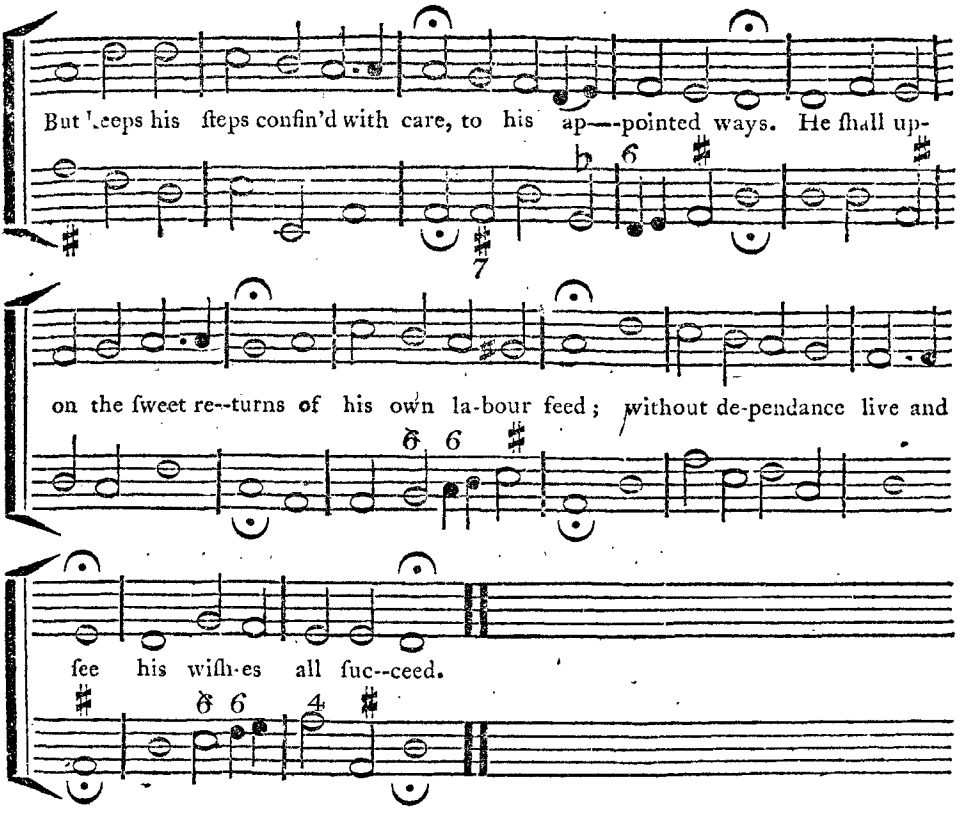
I. ENCHIRIDION, or Etlich Chriſtlich lieder, und Pſalm, &c. 1524.

II. Etliche Chriſtliche Geſenge und Pſalmen, with a preface by Luther, 1525.

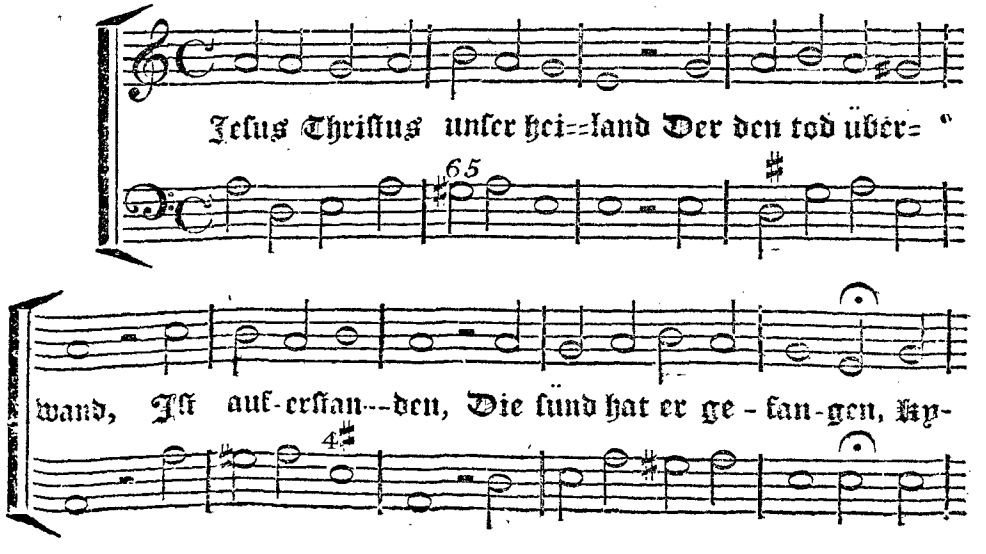
III. Geyſtliche Geſenge.—"Spiritual Songs, *which (bleſſed be God) are ſung in the Church*, taken from the ſacred writings of the true and holy Evangeliſts." Wittemberg, 1525, with the ſame preface as that to the preceding publication. To this he prefixes his name.

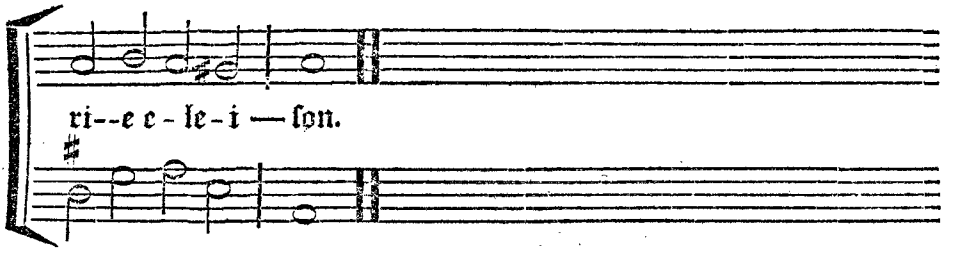
It has been erroneouſly imagined by ſir John Hawkins, Vol. III. p. 447, and Mr. Warton, Vol. III. p. 165, that no Pſalms or Hymns in the vulgar tongue were uſed in the church, or printed in Luther's time, and that Clement Marot's Pſalms were the firſt of the kind with which France and Germany were inſtantly infatuated: For, beſides the numerous Hymns and Metrical Pſalms of Luther and his friends, there was a complete tranſlation of the Pſalms publiſhed at Augſburg, in German verſe, 1523, by John Boſchenſtein, under the title Pſalter des Königlichen Propheten Dauids geteutſcht, &c. "The Pſalter of the Royal Prophet David, Germanized," &c. Kurtzgefaſſete *Hiſtorie der Hymnop.* p. 20.

It does not appear in the Life or Letters of Luther and Calvin, that theſe reformers had ever conferred or correſponded together; and yet Mr. Warton, Vol. III. p. 164, ſays, that it was by the "advice of "Luther," that Calvin eſtabliſhed his Pſalmody, with which both Germany and France were ſoon over-run. Germany was certainly furniſhed with innumerable Pſalmodiſts and Hymnologiſts long before Calvin, who was born 1509, became the head of a ſect. He was but thirty-ſix when Luther died.

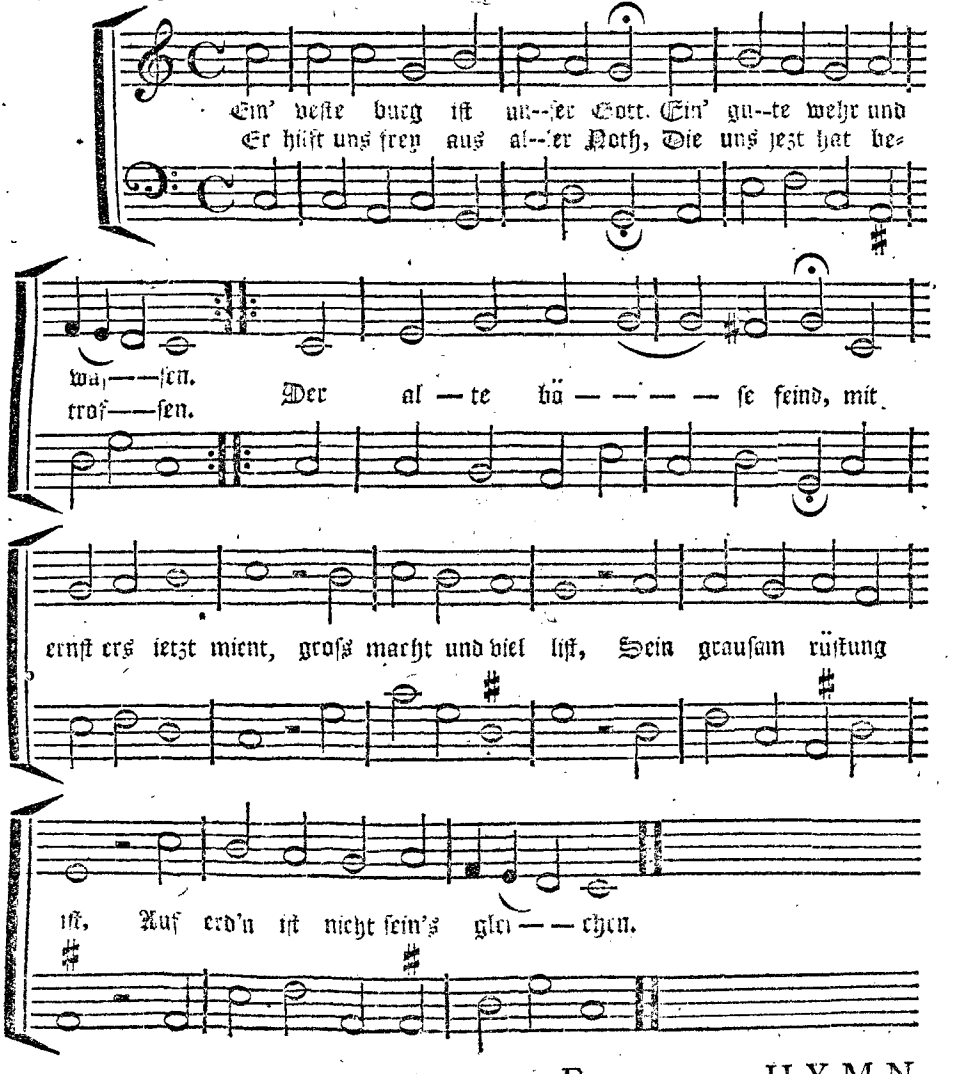


Original Melody to the Eaſter Hymn, *as ſung by the Followers of* John Huſs *and* Martin Luther; *from* Müller's Pſalmen und Choral-Buch, *printed at* Franckfort *on the* Mayne, 1754.



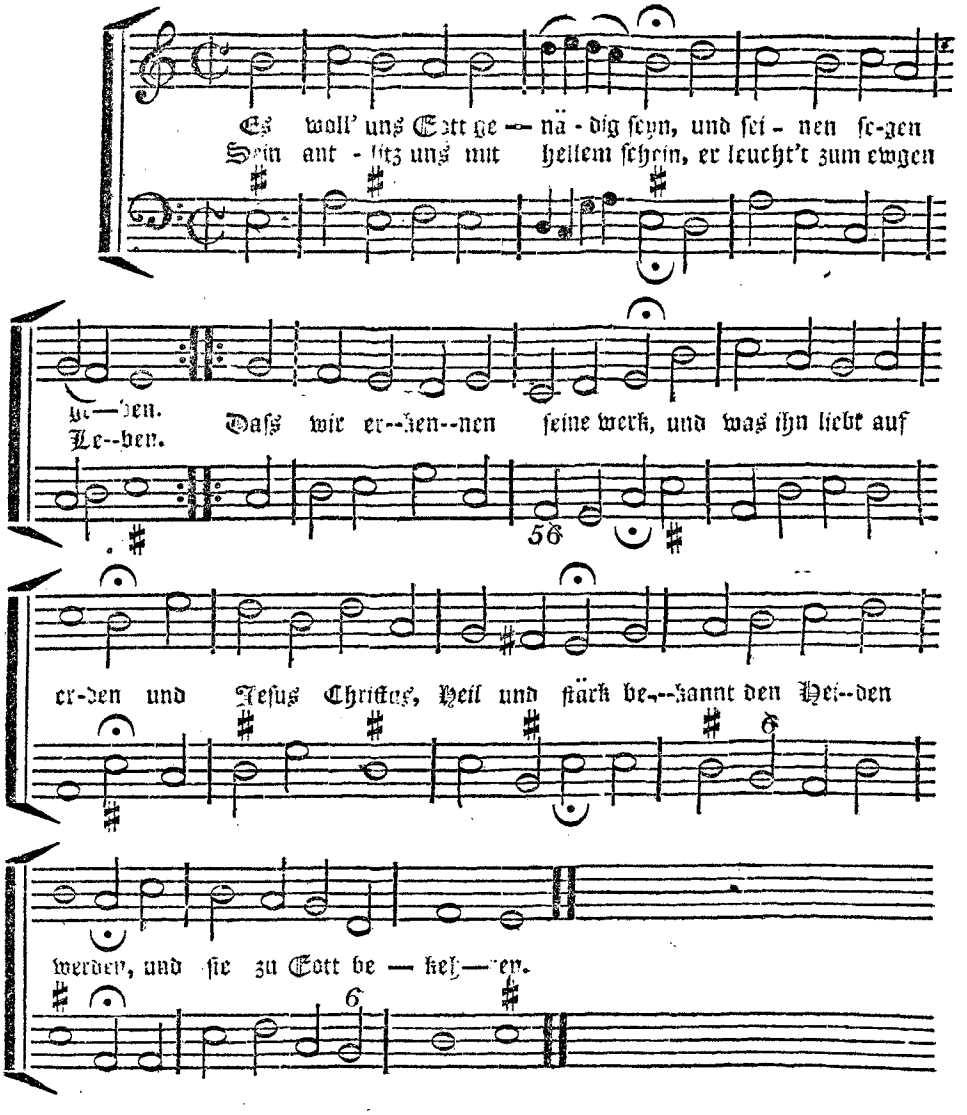


Hymn *written, ſet to Muſic, and ſung by* Luther, *at his Entrance into* Worms, *whither he was ſummoned to plead before the Emperor*, 1521.



HYMN.

Es woll uns Gott genädig seyn, &c.



If Metrical Psalmody can ever be tolerated and defended, it must be in favour of such venerable melodies as these; which, when cloathed in good harmony, have a solemnity of effect, that totally precludes every idea of secular Music.

When

When Luther publiſhed Pſalms in the German tongue, and introduced them into the church, he wrote to Spalatinus, 1524 (*r*), informing him, that he intended, according to the example of the prophets and ancient fathers of the church, to make Pſalms or ſpiritual ſongs for the common people, that the Word of God might continue among them in Pſalms, if not otherwiſe. "We ſeek for "poets," ſays he, "where we may.—I cannot perform the work "ſo neatly as I would, and therefore deſire you to try how near you "can come to Heman, Aſaph, or Jeduthun (*s*)."

What he ſays concerning ceremonies is liberal: "I condemn "no ceremonies but thoſe which are contrary to the Goſpel (*t*)." And when he ſpeaks of human learning, his ſentiments muſt be allowed to be ſtill more enlarged: "I am perſuaded," ſays he (*u*), "that Theology could not be kept wholly ſincere without the ſkill "of other arts. For formerly, when the knowledge of other "learning was decayed or deſpiſed, Theology fell to the ground, "and remained in a miſerable ſtate. Nay, I perceive that the re"velation of God's Word would never have become ſo glorious, "unleſs arts and languages had been ſufficiently cultivated, to pre"pare the way for divinity, as John the Baptiſt did for Chriſt.— "I think they are extremely miſtaken who imagine the knowledge "of philoſophy and nature to be of no uſe to religion."

Not ſo the gloomy, ſtern, and inflexible CALVIN; whoſe doctrine was ſo rigid and comfortleſs, that he ſeems to have ſhut up local monaſteries, merely to make *Carthuſians* of all mankind. The Reformation, indeed, had been eſtabliſhed at Geneva in 1535, a year before the arrival of Calvin in that city; that is, the Biſhop was depoſed, and the opinions of Zwingle or Luther were generally received. But theſe innovations would not ſatisfy the new reformer, who, on his return, determined not only to ſtrip the church of all its ancient rites and ceremonies, but the inhabitants of all religious liberty. For in eſtabliſhing a form of

(*r*) *Op. omnia*, tom. II. Ep. p. 230.
(*s*) See his Life, by Hayne, p. 127.
(*t*) Tom. II. Epiſt. 371.
(*u*) Ib. p. 307. Luther's works were publiſhed at Wittemberg in Latin and German, in nineteen volumes, large folio, and at Jena in twelve. See Draudius *Bibl. Claſſ. Libror. Germ.* p. 207.

eccleſiaſtical

eccleſiaſtical diſcipline and juriſdiction, he ordered diſobedience to be puniſhed with cenſures, pains, excommunication, and even death, in the caſe of Servetus; to which, though it bred much diſturbance in the city, and offended many, as worſe than Papal tyranny, he firmly adhered (*x*).

When Calvin firſt arrived at Geneva, 1536, the inhabitants, unſettled in their belief, and agitated like chaff in a whirl-wind by difference of opinion (*y*), agreed in nothing but the determination to get rid of popery. The reformer, during this contentious diſpoſition, refuſing to adminiſter the ſacraments, was ordered to depart, and did not return till 1541.

The only amuſement which Calvin ſeems ever to have allowed his followers was *Pſalmody*, and that of the moſt unmeaning and monotonous kind; without harmony, variety of accent, rhythm, and moſt of the conſtituent parts of mere melody. Not a muſical inſtrument was ſuffered within the walls of Geneva for more than a hundred years after the Reformation; and all Muſic, except this Metrical Pſalmody, was proſcribed wherever the doctrines of this reformer were received. The inhabitants of Iceland, ſo celebrated for the Poetry and Muſic of the SCALDS, whoſe ſouls, in ſpite of the rigour of the climate, ſeemed to glow with as great a love for thoſe arts as the bards of ancient Greece, were eternally ſilenced and *glacés* by the comfortleſs religion of Calvin (*z*).

The

(*x*) Bayle, in *Art.*

(*y*) Which *di qua, di la, di qui, di ſu, gli mena.* Dante Inf. V. 44.

(*z*) The learned ſeem to agree, that the Scalds of this country were the firſt cultivators of Poetry and Muſic among the moderns; nor can a better reaſon, perhaps, be aſſigned, why theſe arts, which were formerly in ſuch high eſtimation among the people of this bleak and rugged region, ſhould be totally diſcountenanced and baniſhed at preſent, than that of their having been regarded with horror by the puritanical diſciples of Calvin; who have thus deprived the more than half-ſtarved inhabitants of an innocent amuſement, which might have helped at leaſt to alleviate wretchedneſs, and make their exiſtence ſomewhat leſs like that of the ſinners with Count Ugolino, in Dante's infernal ice-houſe:

Eran l'ombre dolenti nella ghiaccia,
Mettendo i denti in nota di cicogna.
Ognuna in giù tenea colta la faccia:
Da bocca il freddo, e dagli occhi'l cuor triſto
Tra lor teſtimonianza ſi procaccia,

Sir Joſeph Banks and Dr. Solander, when they viſited this iſland in 1773, brought thence a very ancient muſical inſtrument, of a narrow and long form, which uſed to be played on with a bow; and of which they did me honour to make me a preſent. It is called by the natives the LONG-

The Metrical Pſalmody which John Huſs, the Bohemian brethren, and Martin Luther, publiſhed in the German language for the uſe of the common people, was ſoon imitated in other countries. The celebrated poet, Clement Marot, in France, having, about the year 1540, verſified and dedicated to Francis I. about thirty of the Pſalms, from a proſe tranſlation by the famous Hebrew Profeſſor Vatable, they ſoon acquired ſuch favour at Court, as to be ſung, in ſpite of the cenſures of the Sorbonne, by the King, Queen, and chief perſonages of the kingdom, to the tunes of the moſt favourite ſongs of the times (*a*). Marot, who had long been ſuſpected by the catholics of hereſy, and once thrown into priſon for his religious opinions, fearing new perſecution, flew to Geneva, where he put into French verſe twenty more of the Pſalms. Theſe, with the thirty that had been publiſhed at Paris, were printed at Geneva in 1543, with a preface by Calvin himſelf, but without Muſic. Marot dying the next year, Theodore Beza verſified the reſt of the Pſalms in the ſame manner, and the whole hundred and fifty were publiſhed at Straſburg, in 1545. Bayle (*b*) ſays, that during the whole ſixteenth century there was *no French poetry that approached the ſalt and natural grace of* that with which Marot furniſhed it. And Menage ſays (*c*), that the French owe the *Rondeau*, the *Madrigal*, and modern form of the *Sonnet*, to this poet, who firſt confined himſelf to the mixture of maſculine and feminine rhymes, though he did not always

LONG-SPIEL, and has four ſtrings of copper, one of which is uſed as a drone. Pieces of wood are placed at different diſtances upon the finger-board to ſerve as frets. Though this individual inſtrument has the appearance of great antiquity, yet, rude and clumſy as it is, there can be no doubt but that it was ſtill more imperfect in its firſt invention. For to have placed theſe frets, implies ſome ſmall degree of meditation, experience, and a ſcale; and as to the bow, that wonderful engine! which the ancients, with all their diligence and muſical refinements, had never been able to diſcover, it ſeems, from this inſtrument, to have been known in Iceland at leaſt as early as in any other part of Europe. Sir Joſeph Banks and Dr. Solander, when they found the LONG-SPIEL on the iſland, had very great difficulty in diſcovering a perſon among the inhabitants who either could, or would, dare to play on it. At length a wicked Icelander was found, who being rendered more courageous and liberal than the reſt by a few glaſſes of generous gin, ventured, in ſecret, to exhilarate theſe philoſophers——with a *Pſalm-tune*.

(*a*) Florimond de Remond. *Hiſt. de la Naiſſance et Progrès de l'Hereſie.*

(*b*) *Dict.* in Art.

(*c*) *Obſ. ſur les Poeſies de Malherbe*, p. 402.

ſtrictly

ſtrictly adhere to their alternate uſe, as a law. The ſale of his fifty Pſalms was ſo rapid, that they could not be printed faſt enough to ſupply the public demand for them; more than ten thouſand copies having been ſold in a very ſhort time. When thoſe of Beza were added to them, their favour ſtill continued, and they were ſung not only by the Lutherans and Calviniſts, but the Roman catholics. As yet, indeed, they had never been uſed in the conventicles of the ſectariſts, but in private, merely as moral and ſpiritual ſongs, to ſecular tunes, ſuch as were eaſy to learn, and play on viols, and other inſtruments.

It was not till the year 1553, when theſe Pſalms appeared in the ſame book as the Catechiſm of Calvin, and the Genevan Liturgy, that the catholics took the alarm, and prohibited the further publication and uſe of them. After which, to ſing a Pſalm in France was a declaration of heretical principles, and PSALMODIST became another name for *Reformer*, *Huguenot*, and *Calviniſt (d)*. Indeed, the purpoſes to which this lamentable Muſic was often applied, during the ſtruggles and growth of Calviniſm, ſeems to have been worſe than the Muſic itſelf, as, according to writers of the oppoſite party, it was made the ſignal of tumult, ſedition, ſacrilege, and rebellion *(e)*.

After

(*d*) Flor. de Remond, *ubi ſupra*. Des Maizeaux ſays, that the French proteſtants had other Metrical Pſalms in their church-ſervice before thoſe of Clement Marot and Theodore Beza; but neither he nor Bayle ſeems to know that theſe were mere tranſlations of the German Pſalms and Hymns, by Huſs, Luther, and others; as appears by the fragments given in Bayle's *Dictionary*, article, *Marot*. Theſe were probably ſung to the ſame tunes at Zurich and Geneva as in Germany.

(*e*) Maimburg *(Hiſt. du Calviniſme*, liv. ii. p. 96), ſays, that after the French had loſt the battle of St. Quintin, 1557, the Huguenots taking advantage of this public calamity, held their aſſemblies in open daylight in the moſt public ſtreets of Paris, where they met in great bodies, to roar out the *Pſalms* of Clement Marot.

Mezerai *(Hiſt. de France*, Tom. II. p. 1139, Fol.) ſays, that the proteſtants rejoiced ſo much at the death of Henry II. in 1559, that they compoſed *Hymns*, Songs, and Thankſgivings to God, on the occaſion.

And Strada *(De Bello Belgico*, lib. iii.) gives ſeveral inſtances of the ſeditious uſe of Pſalmody in the Low Countries a few years after the publication of Marot's verſion. About the year 1562, he ſays, that two French Calviniſt preachers, in the night, the one at Valenciennes, and the other at Tournay, aſſembled a great croud in the market-place, to whom they recommended their new Goſpel, in a long fanatical diſcourſe; and when they had done, they were followed through the ſtreets by the multitude *ſinging David's Pſalms* in French. In another part of his work, (lib.

After this account of the poetry and uſe of Marot's Pſalms, previous to their reception into the church, it ſeems neceſſary to ſpeak of the Muſic to which they were firſt ſet for that purpoſe. It has been long generally imagined, that Lewis Bourgeois and Claude Goudimel were the firſt who compoſed the melodies to which theſe Pſalms were ſung in the church of Geneva; but this is no otherwiſe true, than that they ſet different parts to them: and Bayle ſays *(f)*, "I am ſupriſed that De Pours, in his *Divine Melodie du* "*Saint Pſalmiſte*, makes no mention of him who firſt compoſed "the common tunes to the Pſalms of Clement Marot, that are "uſed in the church of Geneva; for they have never been ſung "there in different parts. A profeſſor in the univerſity of Lau"ſanne," continues he, "has informed me, that a certificate un"der Beza's own hand, in the name of the eccleſiaſtical ſociety, "ſtill ſubſiſts, for GUILLAUME FRANC, dated 1552, declaring "him to have been the firſt who ſet Muſic to the tranſlation of "the Pſalms, as they are ſung in churches." He is likewiſe acknowledged to be the author of that Muſic in a Geneva edition of 1564: ſo that though Louis Bourgeois ſet eighty-three Pſalms to Muſic in four, five, and ſix parts, which were printed at

(lib. v.) he ſays, that on the 21ſt of Auguſt, 1566, the heretics came into the great church at Antwerp with weapons concealed under their cloaths, as if they were reſolved, after the ſlight ſkirmiſhes which had happened for ſome days paſt, to come to a battle; and waiting till veſpers were over, they ſhouted with a hideous cry of "Long live the *Gheuſes*," a name which they had taken at a drunken-bout, to diſtinguiſh their faction by. Nay, they commanded the image of the Bleſſed Virgin to repeat their acclamation, in which, if ſhe refuſed to comply, they madly ſwore they would beat and kill her. And though John Immerſellius, the prætor of the town, with ſome aparitors, ordered them to keep the peace, they would not liſten to him; and well-meaning people running away to get out of the tumult, the heretics ſhut the doors after them, and like conquerors poſſeſſed themſelves of the church; where finding no reſiſtance, when the clock ſtruck the laſt hour of the day, and the darkneſs increaſed their confidence, one of them, in order to give formality to their wickedneſs, began to ſing a Geneva Pſalm. And then, as if a trumpet had ſounded a charge, the ſpirit moving them all together, they fell upon the effigies of the mother of our Saviour, and upon Chriſt himſelf, and his Apoſtles; ſome tumbled them down, and trampled on them; others thruſt ſwords into their ſides, or chopped off their heads with axes; broke the picture frames, defaced the painted walls, demoliſhed the organs and ancient painted windows, threw down the ſtatues from their niches and pedeſtals, and committed every poſſible violence, outrage, and impiety, even to the greaſing their ſhoes with the chriſme or holy oil, and getting drunk with the conſecrated wine, which they found in the veſtry prepared for the altar.

(f) Art. Marot.

Lyons, 1561; and Goudimel ſet the whole pſalter of Marot, in four parts, which was printed at Paris, 1565, by Adrian Le Roy and Robert Ballard; yet, as the Pſalms are there ſaid to be ſet *en forme de mottets*, or Anthems, they ſeem to have been of too elaborate a ſpecies of compoſition for the conventicles of Calvin, where it is thought neceſſary for the whole congregation to be on a level; and where, if one ſinger were degraded by having a *lower* part aſſigned him than another, it would deſtroy that entire *equality of condition*, upon which the happineſs of theſe ſolitary ſons of liberty ſo much depends.

The chronology, therefore, of Calviniſtical Pſalmody, ſeems to be this: Zwinglius, the chief of the proteſtants in Swiſſerland, before the arrival of Calvin at Geneva, had introduced among them the ſame kind of metrical pſalmody as John Huſs and the Bohemian brethren had recommended to their followers in Germany; and this ſeems to have been continued till the year 1543, when the Pſalms of Clement Marot, with a preface by Calvin himſelf, were firſt publiſhed at Geneva (*g*), with the ſingle melodies of Guillaume Franc (*h*), an obſcure muſician, if ſuch he may be called, whoſe name has never had admiſſion in any catalogue of books, or been prefixed to any muſical publication that I have been able to diſcover. Ever ſince that time it has been upon theſe melodies, which perhaps the German proteſtants had uſed before, that Bourgeois, Goudimel, Claude Le Jeune, and many other able harmoniſts, have worked, in conſtructing parts to them, either in plain or florid counterpoint.

The eighty-three French Pſalms which Louis Bourgeois ſet in four, five, and ſix parts, were printed both at Paris and Lyons, in 1561, with a royal privilege (*i*).

The

(*g*) Jeremie De Pours, *Divine Melodie du Saint Pſalmiſte*, p. 570.

(*h*) Theodore Beza, *Voyez l'Art.* Marot, *Dict. de* Bayle.

(*i*) This author publiſhed at Geneva, 1550, *Le droit Chemin de Muſique*. And in the patent of Charles IX. for printing the Pſalms of Marot at this time, it is ſaid, not only that "they are tranſlated according "to the true Hebrew text, and put into "good French verſe," but "*good Muſic*, "as perſons of profound learning in the "ſaid languages, as *well as in the Art of* "*Muſic*, who have examined them, allow." This honourable teſtimony in favour of the Muſic ſeems to belong to that

of

The ſucceſs of Clement Marot, in verſifying the Pſalms, excited ſo much emulation in other rhymers of inferior abilities, either to put the Pſalms into metre, or write religious hymns in imitation of them, under the title of *Chanſons Spirituelles*, that the kingdom of France ſeems at this time to have abounded in them, even to ſatiety. Nor was this ſpecies of pſalmody confined to the Huguenots; the catholics ſeem at firſt to have been equally zealous in its cultivation *(k)*.

Among the moſt celebrated compoſers of Muſic to Calviniſtical Pſalms and Spiritual Songs, muſt be ranked CLAUDE GOUDIMEL, a muſician, of Franche-Compté, who ſeems to have loſt his life at Lyons, on the day of the maſſacre of Paris, for ſetting the Pſalms of Marot. Goudimel has been much celebrated by the Calviniſts in France for this Muſic, which was never uſed in the church of Geneva, and by the catholics in Italy, for inſtructing Paleſtrina in the art of compoſition, though it is doubtful whether this great Harmoniſt and Goudimel had ever the leaſt acquaintance or intercourſe together. He ſet the *Chanſons Spirituelles* of the celebrated Marc-Ant. De Muret, in four parts, which were printed at Paris, 1555. We may ſuppoſe Goudimel, at this time, to have been a Catholic, as the learned Muret is never ranked among heretics by French biographers. Ten years after, when he ſet the Pſalms of Clement Marot, this verſion was ſtill regarded with leſs horror by the catholics than in later times; for the Muſic which Goudimel had ſet to it was printed at Paris by Adrian Le Roy, and Robert Ballard, with a *privilege*, 1565. It

of Louis Bourgeois, publiſhed at a time which exactly agrees with the date of the patent, as appears by the following article in Draudius, *Bibl. exotica*, p. 208: Loys Bourgeois: *Pſalmes* 83, *de* David *en Muſique, à* 4, 5, *&* 6 *parties, à Paris, chez Ant. Le Clerc*, 1561; a publication which ſeems to have eſcaped Du Pours, Bayle, and Des Maizeaux.

(k) Certon, maſter of the boys at the Holy Chapel, at Paris, ſet and publiſhed thirty-one Pſalms of David, in four parts, 1545; and Rinvoyſy, maſter of the boys in the Cathedral of Dijon, about the ſame time ſet all the Pſalms in four parts. Theſe two compoſers muſt have been Roman Catholics, as ſeveral others ſeem to have been, by the licence they obtained for publiſhing their Pſalms and Spiritual Songs at Paris during the civil war, occaſioned by religious encroachments and perſecutions. The authors, therefore, of the following publications muſt certainly be ranked among *Catholic Pſalmodiſts*: *Contrepoiſons des* LII. *Chanſons de* Marot, *intitulées Pſalmes*; *à* Rouen, 1560. And *Plaiſans et Armonieux Cantiques de Devotion, qui ſont un ſecond Contrepoiſon aux* LII. *Chanſons de* Clement Marot, *à* Paris, 1561. Draud. *Libri Gallici*, p. 187.

was reprinted in Holland, in 1607, for the uſe of the Calviniſts, but ſeems to have been too difficult; for we are told by the editor of the Pſalms of Claude Le Jeune, which were printed at Leyden, 1633, and dedicated to the States-General, that, "in publiſhing "the Pſalms in parts, he had preferred the Muſic of Claude Le "Jeune to that of Goudimel; for as the counterpoint was ſimply "note for note, the moſt ignorant in Muſic, if poſſeſſed of a voice, "and acquainted with the Pſalm-tune, might join in the per- "formance of any one of them; which is impracticable in the "compoſitions of Goudimel, many of whoſe Pſalms being com- "poſed in fugue, can only be performed by perſons well ſkilled in "Muſic (*l*)."

CLAUDE LE JEUNE, of whom ſome account will be given elſewhere, had but few of his works printed during his life. The firſt book of his *Melanges*, in 6 parts, publiſhed at Antwerp, 1585, and his *Dodecachorde*, or twelve Pſalms of David, according to the twelve ancient modes, 1598, are all the works, except detached motets and ſongs, of this author, that I have been able to find, which were not poſthumous. A ſecond book of his *Melanges*, 1612; his Pſalms of ſimple counterpoint, in four and five parts, 1627; and his *Octonaires de la Vanité & Inconſtance du Monde, à trois & quatre parties*, were publiſhed after his deceaſe, by his ſiſter Cecilia Le Jeune, and his nephew. Of his Pſalms I have three editions, printed in different forms, and in different countries: for though, according to Bayle, they have never been ſung in the church of Geneva, yet, in Holland, and in France, before the revocation of the edict of Nantz, as they were univerſally ſung in Calviniſtical churches and conventicles, except at Geneva, they went through more editions perhaps than any muſical work ſince the invention of printing.

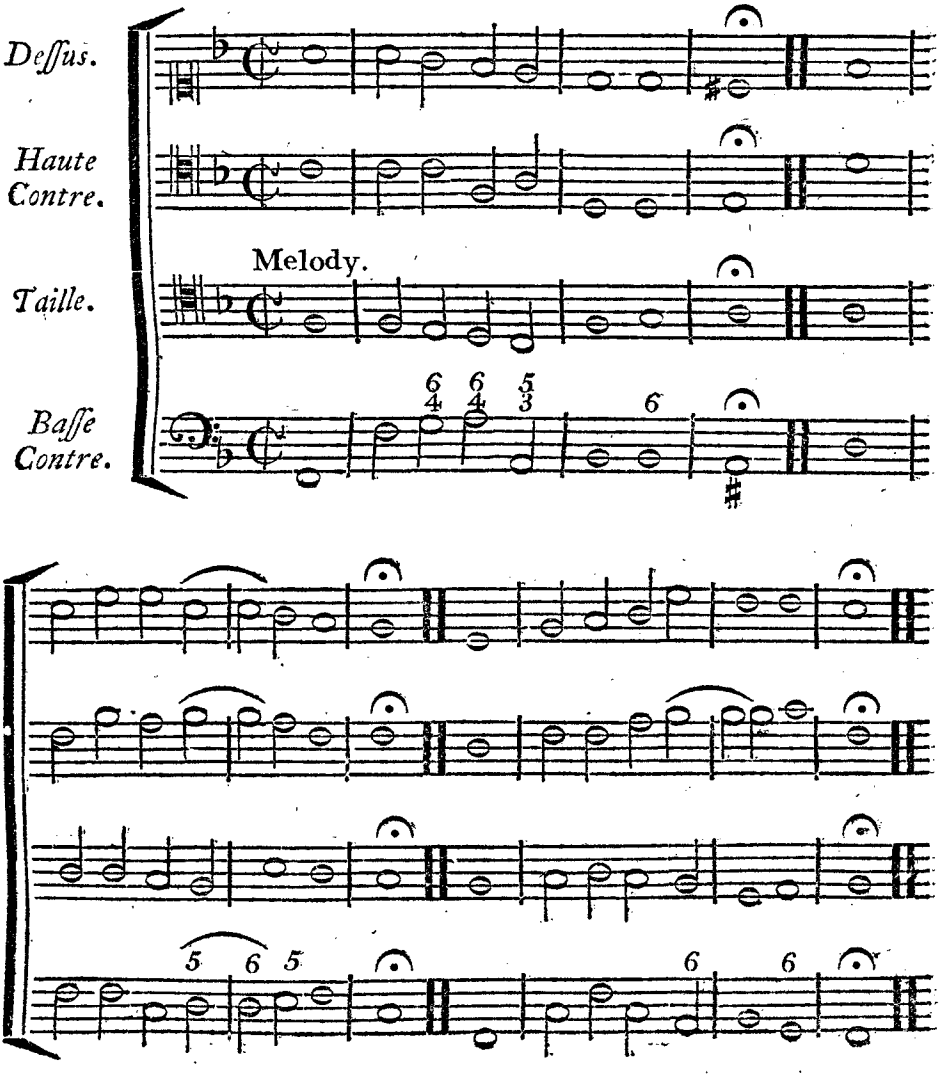
Claude Le Jeune was, doubtleſs, a great maſter of harmony, which no judge of muſical compoſition, who takes the trouble to ſcore his Metrical Pſalms in plain counterpoint, will diſpute. The

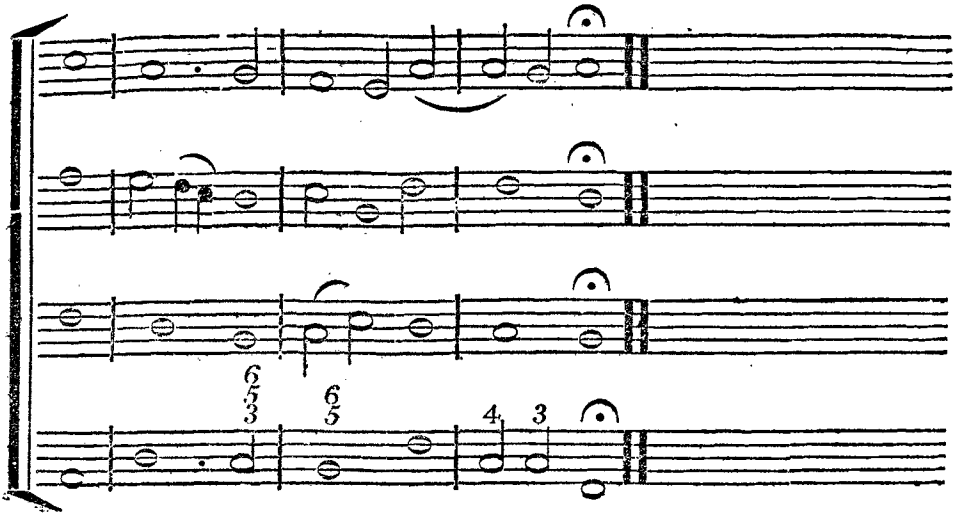
(*l*) A work, entitled, *La Fleur des Chanſons des deus plus excellens Muſiciens du Tems*, ORLANDE LASSUS & CLAUDE GOUDIMEL, was publiſhed in France, 1576.

following

following is the Muſic he has ſet to the 134th Pſalm of the French verſion; in the *taille*, or tenor part of which, is the old melody of our 100th Pſalm.

HARMONY *to the* HUNDREDTH PSALM-TUNE, *by* CLAUDE LE JEUNE.





Edition of Leyden, 1635.

The manner in which he firſt ſet twelve of the Pſalms, in four and five parts, that were dedicated to the Duke de Bouillon, 1598, at that time head of the French proteſtants, very much reſembled the ſtyle in which our old maſters uſed to write upon a plain ſong: as one of the parts is continually ſinging an ancient melody or well-known Pſalm-tune, while the reſt are diſcanting, or ſinging in florid counterpoint upon it. In ſome of theſe, as well as his poſthumous works, under the title of Second Book of *Melanges*, 1612, and *Octonaires de la Vanité et Inconſtance du Monde*, 1641, beſides fine harmony, there is great merit and ingenuity in the melody and contrivance.

Having traced *Metrical Pſalmody*, in modern languages, from its minute beginning in Germany, Swiſſerland, and France, it is time to relate its arrival and progreſs in England, during the ſixteenth century.

Several of the Pſalms were tranſlated into Engliſh metre during the reign of Henry VIII. by Sir Thomas Wyatt, and printed 1549. The Earl of Surrey wrote a ſonnet in their praiſe, and tranſlated others himſelf; but both his verſion and that of Wyatt are

are loſt (*m*). Indeed almoſt all our poets, good and bad, have attempted to tranſlate, or rather verſify, the Pſalms; but for want of ſucceſs in this, as well as in writing original hymns, or ſacred ſongs, Dr. Johnſon has admirably accounted in his Life of Waller (*n*).

In the Act of Uniformity for the uſe of the Common Prayer in Engliſh, 1548, there was a *proviſo* for the *ſinging* of *Pſalms* and *Prayers* taken out of the Bible, "which were much ſung by all who "loved the reformation;—at which time ſome poets, ſuch as the "age afforded," ſays Biſhop Burnet (*o*), "tranſlated David's Pſalms "into verſe; and it was a ſign by which men's affections to that "work were every where meaſured, whether they uſed to ſing "theſe, or not."

Singing Pſalms in public, ſays Strype (*p*), had been cuſtomary among the goſpellers, according to the manner of the proteſtants, in other countries; yet without any authority. This practice was now authoriſed by virtue of a proviſo, which ran in this tenor: "Provided alſo, that it ſhal be lawful for al men, as wel in "churches, chapels, oratories, or other places, to uſe openly any "Pſalm or Prayer taken out of the Bible, at any due time; not "letting or omitting thereby the ſervice, or any part thereof "mentioned in the ſaid book." 'Hence it is that in the title 'page of our preſent books, the Hymns and Pſalms in metre carry 'theſe words: "Set forth and allowed to be ſung in all churches "of all the people together before and after morning and evening "prayer, and alſo before and after ſermons; and moreover in pri-"vate houſes, for their godly ſolace and comfort." 'Which may 'ſerve to explain to us, what the ordinary times of their ſinging 'together theſe Pſalms were: namely, before they began the 'morning ſervice, and after it was don. Likewiſe, when there 'was a ſermon, before it began, and after it was finiſhed (*q*). As

(*m*) See Warton's *Hiſt. of Engl. Poetry*, Vol. III. p. 39

(*n*) Vol. I. p. 109. 1ſt edit.

(*o*) *Hiſt. of the Reform.* Part ii. p. 94.

(*p*) *Memorials*, Vol. II. p. 86.

(*q*) This is nearly the Genevan formulary, and that of Scotland, now; as it was that of the puritans at all times.

'for the Pſalms or Hymns thus allowed, they ſeem to be thoſe 'that are yet ſet before and after our preſent ſinging, don by Dr. 'Cox, W. Whittingham, Robert Wiſdom, eminent divines in 'thoſe times, and others; and ſome of David's Pſalms, don by 'Sternhold, Hopkins, and others. It is certain that Sternhold '*compoſed* ſeveral at firſt for his own ſolace (*r*). For he ſet and 'ſung them to his organ. Which Muſic King Edward VI. ſome-'time hearing, (for Sternhold was a Gentleman of his privy 'chamber), was much delighted with them, which occaſioned his 'publication and dedication of them to the ſaid King. After, 'when the whole book of Pſalms, with ſome other Hymns, were 'completely finiſhed in verſe, (don, as it ſeems, by Hopkins, and 'certain other exiles in Queen Mary's reign), this clauſe in the 'aforeſaid act gave them then authority for their public uſe in the 'church hitherto (*s*).'

Heylin's account of the introduction of Metrical Pſalmody agrees with that of Strype in moſt particulars; yet he, and almoſt all writers on the ſubject are miſtaken in aſſerting, that "it was a device firſt taken up in France by one Clement "Marot;" for it has already been ſhewn, that Luther, and before his time, John Huſs, and the Bohemian brethren, had Metrical Pſalms and Hymns in the German language, which they ſung to uniſonous and ſyllabic tunes, that were either adopted or imitated by all poſterior reformers. Clement Marot had been charged by the Roman catholics with ignorance of the Hebrew language; but, ſays Heylin, "however unlearned he may have been,

"During the reign of Queen Mary, "1554, the *puritan exiles*, who retired to "Frankfort, agreed with the Calviniſts "that the public ſervice ſhould begin with "the General Confeſſion of Sins, then *the* "*people to ſing a Pſalm in metre, in a plain* "*tune*; after which the miniſter to pray "for the aſſiſtance of God's holy ſpirit, "and ſo proceed to the ſermon; after ſer-"mon, a general prayer for all eſtates, at "the end of which was joined the Lord's "Prayer, and a rehearſal of the Articles "of Belief; then the people were to ſing "another Pſalm," &c.—Neal's *Hiſtory of the Puritans, or Proteſtant Nonconformiſts*, 2d edit. 1732, p. 109.

(*r*) *Sternhold*, who died 1549, verſified only fifty-one of the Pſalms, which were printed the ſame year, *without Muſical Notes*. Nor was any melody publiſhed with them till 1562. Hopkins, a clergyman and ſchoolmaſter in Suffolk, verſified fifty-eight; Whittingham, five; among which is the 119th; Norton, twenty-ſeven; Wiſdome, one; the 25th and 7th have the initials of W. K. and the 106th thoſe of T. C.

(*s*) *Eccleſ. Memor.* B. i. ch. ii. p. 86.

"his

" his verſion is not to be compared with that barbarity and " botching which every where occurs in the tranſlations of " Sternhold and Hopkins: which, notwithſtanding they were at " firſt only allowed in private devotion, they were by little and " little brought into the church: permitted, rather than allowed, " to be ſung before and after ſermons; afterwards printed, and " bound up with the *Common Prayer Book*; and at laſt added " by the ſtationers at the end of the Bible. For though it is ex- " preſſed in the title-page of theſe *Singing Pſalms*, that they were " *ſet forth and allowed to be ſung in all churches before and after* " *morning and evening prayer, and alſo before and after ſermons*; " yet this allowance ſeems rather to have been a connivance than " an approbation: no ſuch *allowance* being any where found by " ſuch as have been moſt induſtrious and concerned in the " ſearch. At firſt, it was pretended only that the ſaid Pſalms " ſhould be ſung *before and after morning and evening prayer, and* " *before and after ſermons*; which ſhews they were not to be in- " termingled in the public Liturgie. But in ſome tract of time, " as the *puritan* faction grew in ſtrength and confidence, they pre- " vailed ſo far in moſt places, as to thruſt the *Te Deum*, the *Bene-* " *dictus*, the *Magnificat*, and the *Nunc Dimittis*, quite out of the church (*t*)."

The firſt edition of Sternhold's fifty-one Pſalms, printed in 1549, by Edward Whitchurch, had the following title: " All ſuch " Pſalms of David as Thomas Sternholde, late Grome of the " Kinges Majeſtyes Robes did in his lyfe tyme drawe into Eng- " liſhe metre." Theſe were reprinted in 1552; but both impreſſions were without muſical notes; and in all probability thoſe that were not in poſſeſſion of the tunes uſed by the German proteſtants, applied to them ſuch ballad airs as would beſt ſuit the metre; as had been done in France, when the verſion of Clement Marot was in favour at the Court of Francis I. Sternhold lived to write a dedication, for the firſt edition of his Pſalms, to King Edward VI. following in this the example of Marot, who had dedicated his firſt thirty Pſalms to the King of France.

(*t*) *Hiſtory of the Reform. of the Church of England*, p. 127.

In the reign of Queen Mary all the Proteſtants, except thoſe who courted martyrdom, ſung theſe Pſalms *ſotto voce*; but after the acceſſion of Queen Elizabeth, like orgies, they were roared aloud in almoſt every ſtreet, as well as church, throughout the kingdom.

Archbiſhop Parker, during his exile, tranſlated the Pſalms into Engliſh verſe, which he afterwards printed, but never publiſhed. He adhered to the Lutheran manner in ſetting them, by preſerving the eight modes of the Romiſh church; and gave, as ſpecimens, eight tunes, in four parts, which the ſtrict Calviniſts did not allow.

The entire verſion of the Pſalter, however, was not publiſhed till 1562, when it was tacked, for the firſt time, to the Common Prayer, under the following title: "The whole Booke of Pſalmes "collected into Engliſh metre by T. Sternhold, J. Hopkins, and "others, conferred with the *Ebrue (u)*, with apt notes to ſing "them withal." Imprinted by John Day.

There was no baſe or other part, but the mere tunes, in this edition; which tunes are chiefly German, and ſtill uſed on the continent by Lutherans and Calviniſts, as appears by collation *(x)*: particularly the melodies ſet to the 12th, 14th, 113th, 124th, 127th, and 134th Pſalms. The verſifying the Hymns *Veni Creator*, *The humble Suit of a Sinner*, *Te Deum*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, Athanaſian Creed, and Lord's Prayer, and ſinging them in the manner of Pſalms, was done by the Bohemian brethren even before Luther's time *(y)*. And Robert Wiſdome's prayer againſt the Pope and Turk, which gave riſe to Biſhop Corbet's pleaſant verſes, addreſſed to his ghoſt, was but a literal tranſlation of Luther's Hymn upon the ſame occaſion. And the tune to this prayer, printed by Ravenſcroft, being likewiſe Luther's compoſition, and inſerted as ſuch in the German Hymn-books, as the reader may be curious to ſee this melody, I ſhall inſert it here from the German Geſang-Buch.

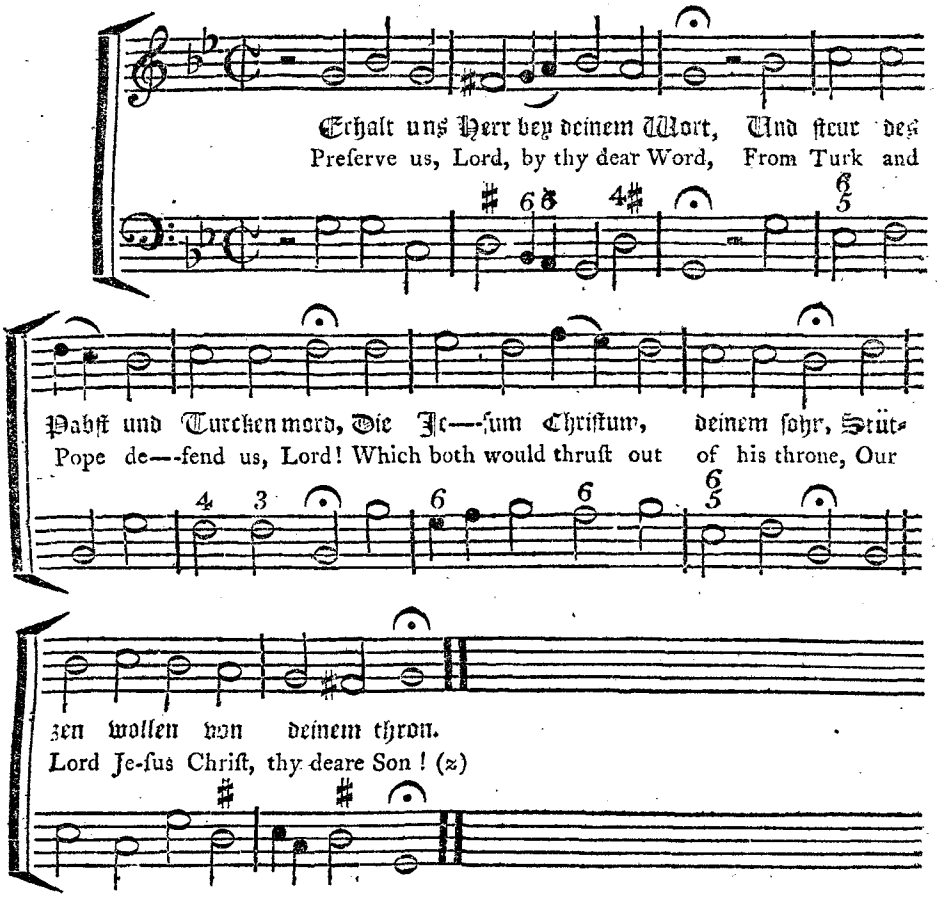
(*u*) This manner of printing the word *Ebrue (Hebrew)* is peculiar to the Calviniſts; and one of the criteria by which the Geneva edition of the Bible is known.

(*x*) In the Geſang-Buch and Choral-Buch of Lutheran Pſalm and Hymn tunes, publiſhed 1741 and 1754, at Halle and Frankfort, there are many of our old Pſalm tunes, as well as in thoſe of Goudimel and Claude Le Jeune.

(*y*) Ein hubſch new Geſang-Buch—von der Chriſtlichen Brüderſchafft, &c. Ulm, 1538. See an account of this book above, p. 31, note (*d*).

LUTHER's

LUTHER's PRAYER *againſt the* TURKS *and* POPE.



William Damon ſeems to have been the firſt who compoſed parts to theſe old melodies, in England, which were publiſhed with the following title: "**The Pſalmes of** David **in Engliſh "meter, with notes of foure partes ſet unto them by** Guilielmo "Damon, **to the uſe of the godly Chriſtians, for recreating them-"ſelves, inſtede of fond and unſeemely ballades**, 1579." Theſe

(z) *Biſhop* Corbet's *Epigram, addreſſed to the Ghoſt of* Robert Wiſdome:

" Thou once a body, now but ayre,
Arch-botcher of a Pſalm or Prayer,
From Carfax* come!
And patch us up a zealous lay,
With an old *ever and for ay*,
Or *all and ſome*.

Or ſuch a ſpirit lend me
As may a Hymn down ſend me
To purge my braine:
But, Robert, look behind thee,
Leſt TURK or POPE ſhould find thee,
And go to bed again.

Poems, London, 1647, 12°. p. 49.

* He was buried in Carfax church, Oxford.

parts not being well received by the public, he publiſhed others in 1591, and dedicated them to the Lord Treaſurer Burleigh *(a)*. In 1585, Coſyns publiſhed ſixty Pſalms, in ſix parts, in plain counterpoint, to the melodies which Day had printed before *(b)*.

But the moſt ample and complete edition of the Pſalms, in parts, that appeared in England during the ſixteenth century, was the following: "The whole Booke of Pſalmes, with their wonted "tunes as they are ſong in churches, compoſed into foure parts, "by nine ſondry authors. Imprinted at London, by T. Eſt, 1594." Theſe authors were John Douland, E. Blancks, E. Hooper, J. Farmer, R. Alliſon, G. Kirby, W. Cobbold, E. Johnſon, and G. Farnaby, who are ſaid in the title-page to have "ſo laboured "in this worke, that the unskilful by ſmall practice may attaine "to ſing that part which is fitteſt for his voyce."

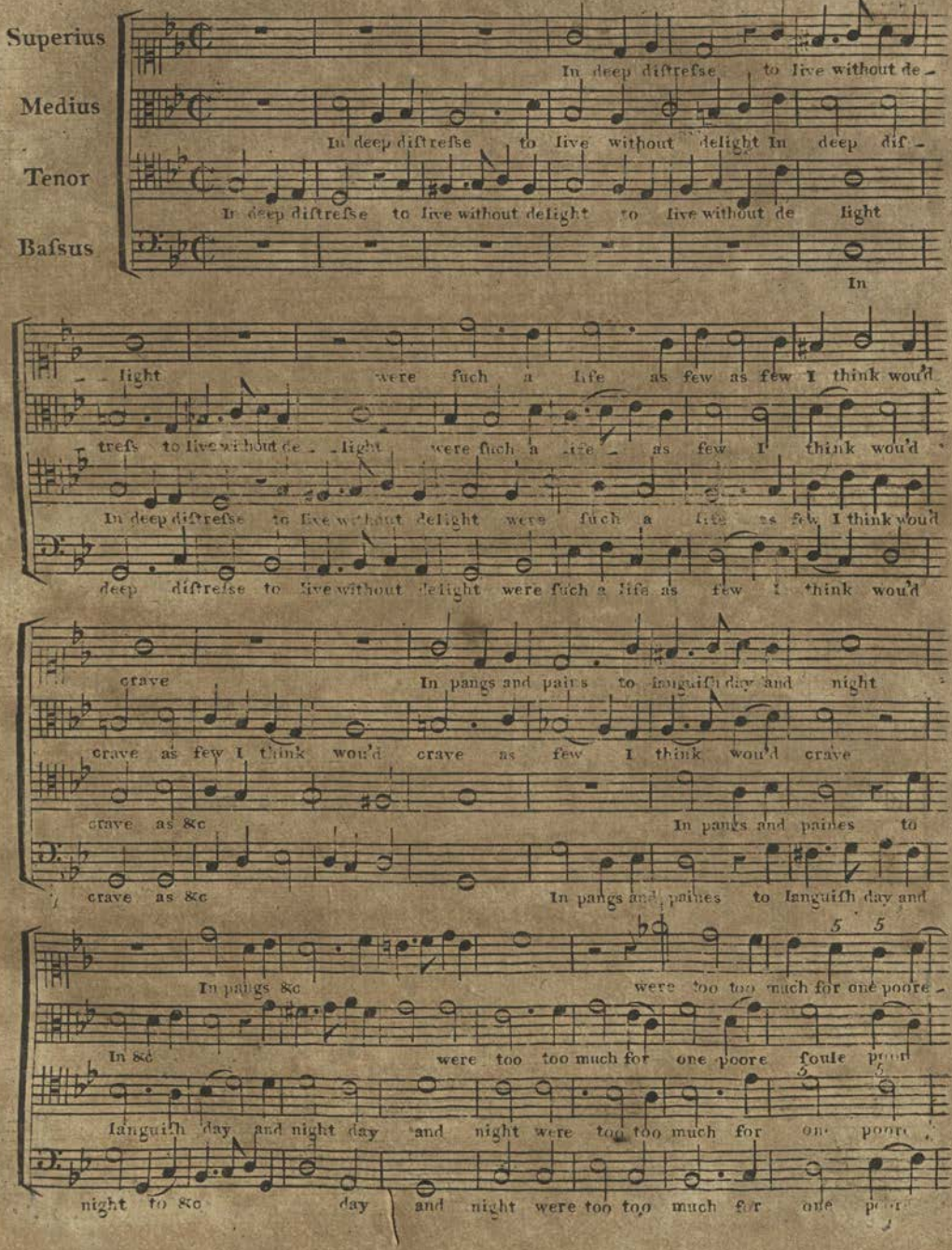
The former publications contained only forty tunes, but this furniſhes one to every Pſalm. To the tenor part is aſſigned the principal melody, as in the Pſalms of Claude Le Jeune, and others, on the continent. The additional parts are *cantus*, *altus*, and *baſe*. The counterpoint is conſtantly ſimple, of note againſt note; but in ſuch correct and excellent harmony as manifeſts the art to have been very ſucceſsfully cultivated in England at that time.

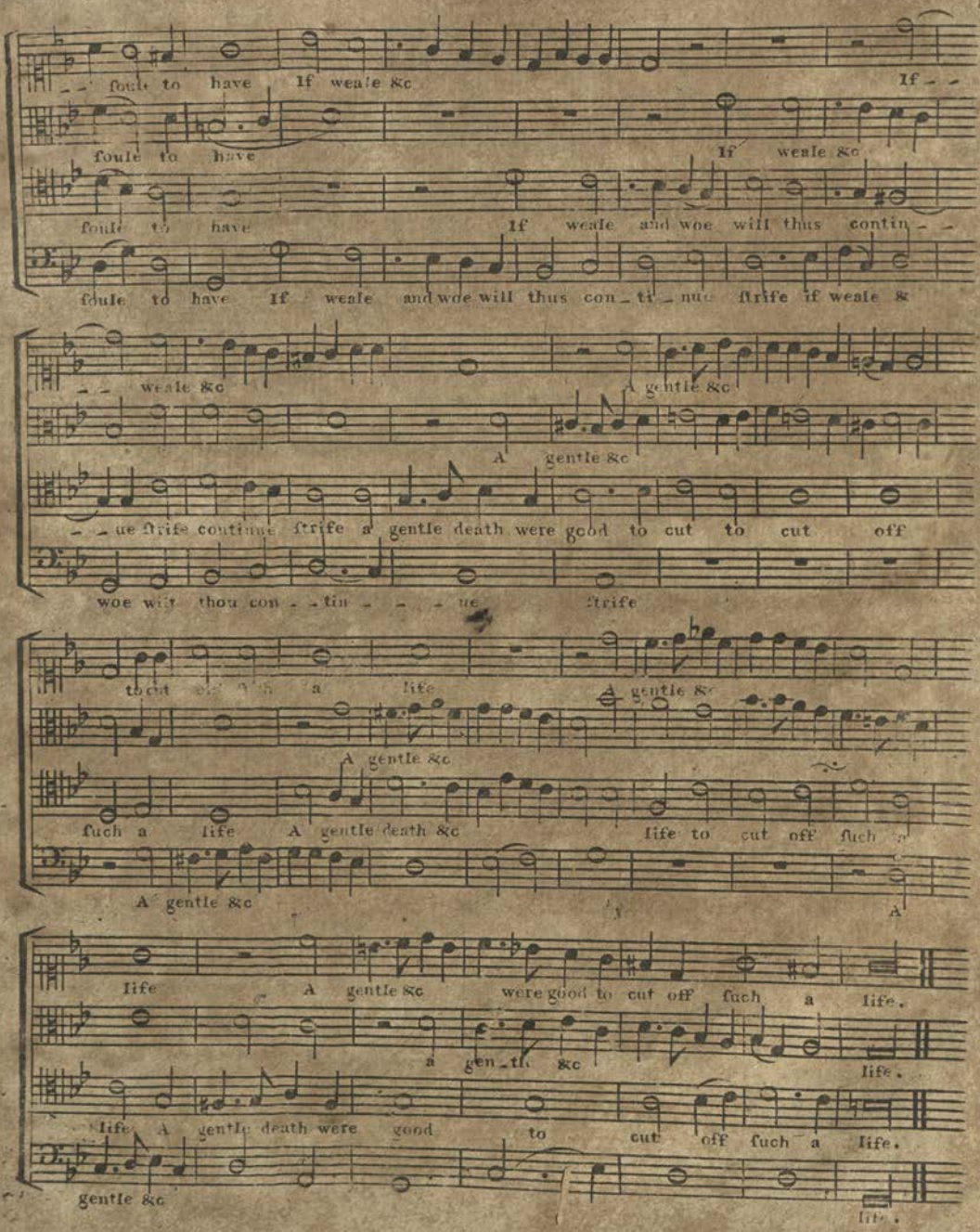
In 1594, likewiſe, John Mundy, Gentleman, Bachiler of Muſicke, and one of the Organiſts of hir Majeſty's free chappel of Windſor, publiſhed "Songs and Pſalmes compoſed into three, "four, and five parts, for the uſe and delight of all ſuch as either "love or learne Muſicke." Theſe are dedicated to the unfortunate Earl of Eſſex, with all the punning, quibbling, and efforts at wit, which the taſte of the times encouraged, and indeed required. Maiſter John does not ſeem, however, to have been a very dexterous *contrapuntiſt*; but let the muſical reader judge of his ſkill by the following compoſition, which is the beſt that I have been able to ſelect.

(*a*) I am in poſſeſſion of a *Miſerere*, in five parts, compoſed by William Damon; it was lent to me by Dr. Pepuſch about the year 1746. The harmony is clear and good, and the ſubject extremely ſimple and uniform, the parts conſtantly ſinging a tetrachord in *moto contrario*. a. G F E D, A. B C♯ D &c.

(*b*) Muſike of ſix and five partes; made upon the common tunes uſed in ſinging of the Pſalmes. By John Coſyn. Theſe melodies were not now called by the names of particular cities or towns, as they were, afterwards, by Ravenſcroft and others.

Four-part


Superius
Medius
Tenor
Baſsus
In deep diſtreſse to live without de-
In deep diſtreſse to live without delight In deep dif-
In deep diſtreſse to live without delight to live without de light
In
light were ſuch a life as few as few I think would
treſs to live without de-light were ſuch a life as few I think would
In deep diſtreſse to live without delight were ſuch a life as few I think would
deep diſtreſse to live without delight were ſuch a life as few I think would
crave In pangs and paines to languiſh day and night
crave as few I think would crave as few I think would crave
crave as &c In pangs and paines to
crave as &c In pangs and paines to languiſh day and
In pangs &c were too too much for one poore-
In &c were too too much for one poore ſoule poore
languiſh day and night day and night were too too much for one poore
night to &c day and night were too too much for one poore


foule to have If weale &c
If - -
foule to have
If weale &c
foule to have
If weale and woe will thus contin - -
foule to have If weale and woe will thus con - ti - nue ſtrife if weale &
- - weale &c
A gentle &c
A gentle &c
- - ue ſtrife continue ſtrife a gentle death were good to cut to cut off
woe will thou con - - tin - - - ue ſtrife
to cut off ſuch a life
A gentle &c
A gentle &c
ſuch a life A gentle death &c
life to cut off ſuch a
A gentle &c
A
life A gentle &c were good to cut off ſuch a life.
a gen - tle &c
life.
life. A gentle death were good to cut off ſuch a life.
gentle &c
life.

In 1599, another collection of Pſalms appeared in folio, which the Italians would have called *Salmi Concertati*, as they were intended for inſtruments as well as voices. "The Pſalmes of Da-" vid in meter, the plaine-ſong beinge the common tune to be ſung " and plaide upon the lute, orpharion, cittterne, or baſe viol, ſeve-" rally or together, the ſinging part to be either tenor or treble to " the inſtrument, according to the nature of the voyce; or for foure " voyces, with ten ſhort tunes in the end, to which for the moſt " part all Pſalmes may be uſually ſung, for the uſe of ſuch as are " of mean skill, and whoſe leyſure leaſt ſerveth to practize." By Richard Alliſon, Gent. Practitioner in the Art of Muſicke. Printed by W. Bailey, the aſſignè of Thomas Morley.

The melodies in this collection are the ſame as in the earlier editions of the verſion by Sternhold and Hopkins. The parts are ſo diſpoſed in this publication, that four perſons ſitting round a table may perform from the ſame book. If the author's friends may be credited, who have written verſes in praiſe of the work, it abounds with uncommon excellence. However, the puff-direct, in the ſhape of friendly panegyrics prefixed to books, was no more to be depended on by the public in Queen Elizabeth's time, than the puffs oblique of preſent newſpapers. The book has no merit, but what was very common, at the time it was printed.

The next publication of Pſalm-tunes, in four parts, and perhaps the moſt complete which ever appeared in this country, was that of Thomas Ravenſcroft, Bachelar of Muſick; a profeſſor not only well acquainted with the practice of his art, but who ſeems to have beſtowed much time in the peruſal of the beſt authors, and in meditation on the theory *(c)*. This book, publiſhed in ſmall octavo, 1621 and 1633, contains a melody for every one of the hundred and fifty Pſalms, many of them by the editor himſelf, of which a conſiderable number is ſtill in uſe: as *Windſor*, St. *David*'s, *Southwell*, and *Canterbury*; there are others likewiſe which are ſung by

(c) We ſhall have further occaſion to ſpeak of this author, among muſical writers, hereafter; at preſent, Pſalmody being our chief purſuit, we ſhall endeavour to keep it in view, till entirely run down.

the

the German, Netherlandiſh, and French proteſtants. To theſe the baſe, tenor, and counter-tenor parts have been compoſed by twenty-one Engliſh muſicians: among whom we find the names of Tallis, Dowland, Morley, Bennet, Stubbs, Farnaby, and John Milton, the father of our great poet. The tunes which are peculiar to the meaſure of the 100th Pſalm, the 113th, and 119th, were originally Lutheran, or, perhaps, of ſtill higher antiquity. And though Ravenſcroft has affixed the name of Dr. John Dowland to the parts which have been ſet to the 100th Pſalm, yet, in the index, he has ranked the melody itſelf with the French tunes; perhaps, from having ſeen it among the melodies that were ſet to the French verſion of Clement Marot and Theodore Beza's Pſalms, by Goudimel and Claude Le Jeune. Ravenſcroft, in imitation of theſe harmoniſts, always gives the principal melody, or, as he calls it, the *playn-ſong*, to the tenor. This part, indeed, he ſometimes erroneouſly terms *Fa-burden (d)*. His publication is, in ſome meaſure, hiſtorical: for he tells us not only who compoſed the parts to old melodies, but who increaſed the common ſtock, by the addition of new tunes; as well as which of them were originally Engliſh, Welch, Scots, German, Dutch, Italian, French, and imitations of theſe.

No tunes of triple time occur in Claude Le Jeune, and but five in Ravenſcroft: the principal of which are Cambridge, Martyrs, Mancheſter, and the 81ſt. This laſt is ſtill much uſed, and often played by chimes: it is called an imitation of a foreign tune, and has the name of Richard Alliſon prefixed to it. Müller's German edition of the Pſalm tunes at Franckfort is exactly that of Claude Le Jeune, in two parts only; except, that he has tranſpoſed ſome of the melodies, and inſerted eaſy leading and connective notes, to aſſiſt, not only the ſinger, but ſometimes the tunes themſelves; which, without them, would now be very bald and uncouth. Many of theſe old melodies are ſtill ſung to German Hymns as well as Pſalms.

(d) This is a corruption of *faux-bourdon*, and *falſo bordone*, which originally implied ſuch ſimple harmony as ariſes from a ſeries of thirds and ſixths to the baſe. See Vol. II. p. 76.

In

In the reign of Charles I. the Pſalms were paraphraſed by Mr. George Sandys, the anceſtor of the preſent Lord Sandys, and put into better verſe than they ever appeared in before or ſince; and the meaſures being different from thoſe of Sternhold and Hopkins, were new ſet for private devotion by Henry Lawes, whoſe melodies are not ſo ſuperior to thoſe which were made by his predeceſſors as the poetry deſerved. His brother William and he had firſt ſet them in three parts, to florid counterpoint; and theſe were publiſhed 1648. Of the others, in two parts, John Playford, in the next reign, was the laſt editor, 1676.

But the moſt curious and beautiful publication of the kind, during the ſeventeenth century, that has come to my knowledge, was that of twenty-two of "The Pſalms of David, in fowre Lan-"guages, Hebrew, Greeke, Latin, and Engliſh, and in 4 parts, "ſet to the tunes of our Church, with corrections, 1652." Both words and muſic are very neatly engraved on near ſixty copper-plates, in 16mo. The Engliſh verſion is that of Sternhold, retouched, not always for the better; the muſic, ſelected from Ravenſcroft. The editor was Dr. William Slater, of Brazen Noze college, Oxon; who, in 1621, publiſhed *Palæ Albion*, or the Hiſtory of Britain, in Latin and Engliſh, folio.

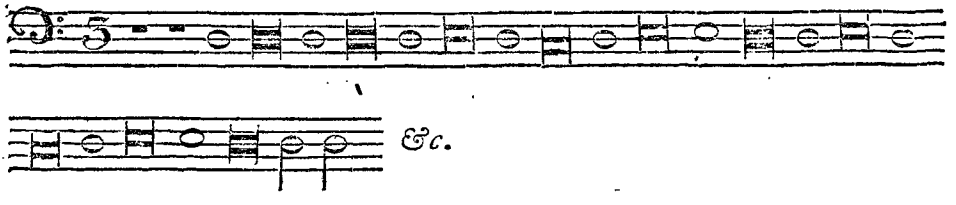
This book, as well as Ravenſcroft's, ſoon becoming ſcarce, honeſt John Playford furniſhed the lovers of Pſalmody with the whole Book of Pſalms and Hymns, in three parts; which being printed in a pocket volume, and at a very reaſonable price, excited and encouraged a paſſion for this ſpecies of Muſic throughout the kingdom, equal to that of the Calviniſts, and other proteſtants on the continent (*e*). Playford's Pſalms afforded to the performers an innocent, and, as was imagined, a pious amuſement, which cer-

(*e*) Since that time, the parochial tunes have been ſo generally and firmly eſtabliſhed, that it would be difficult to prevail on the whole nation to agree in admitting any new melodies of this kind, by whomever compoſed. Diligent and zealous organiſts ſometimes compoſe, and prevail on their own particular congregation to learn new tunes to the old or new verſion; but their celebrity and uſe ſeldom extend even to the neighbouring pariſh of the ſame town. The only two tunes that have been ſo honoured as to be adopted, and uſed throughout the kingdom within the laſt hundred years, are perhaps thoſe of the 104th Pſalm, and the Eaſter Hymn.

tainly

tainly could neither injure nor offend any but thoſe of nicer ears and taſte, who, during divine ſervice, were neceſſarily obliged to hear them. For it ſeems hardly credible that an action in itſelf ſo harmleſs and inſipid as vociferating a Metrical Pſalm, in which there was little ſenſe, leſs poetry, and no Muſic, ſhould be made ſubſervient to ſuch pernicious purpoſes as the contempt and ſubverſion of eſtabliſhed religion and government.

Meneſtrier (*f*) ſays, that Pſalms and Hymns were the Opera Songs of the fifteenth and ſixteenth century; and Varillas (*g*), that the airs applied to the firſt French verſion of the Pſalms, were thoſe of the beſt ſongs of the times. Indeed all melody ſeems now to have been *Pſalmodic*, however gay the ſubject of the words to which it was applied. Macropedias, author of Latin Myſteries and Moralities, in a farce or drama called *Baſſarus, Fabula feſtiviſſima*, printed at Utrecht, 1553, terminates every ſcene with the following lively tune:



Andriſca, Fabula Lepidiſſima, written 1537, has melodies ſet to the choruſes in the ſame meaſure, which is likewiſe that uſed by this author in the Myſteries or Moralities, called the *Prodigal Son, Lazarus, Joſeph, Adam*, &c. except one or two in the *Prodigal Son*, ſtill more dolorous.

Lovers of mere harmony might receive great pleaſure from Metrical Pſalmody, in parts, devoid as it is of muſical meaſure, and ſyllabic quantity, if it were well performed; but that ſo ſeldom happens, that the greateſt bleſſing to lovers of Muſic in a pariſh-church, is to have an organ in it ſufficiently powerful to render the voices of the clerk, and of thoſe who join in his *out-cry*, wholly inaudible. Indeed all reverence for the Pſalms ſeems to be loſt by the

(*f*) *Des Repreſ. en Muſ.* p. 124. (*g*) *Hiſt. de l'Hereſie*, liv. xxi. p. 49. An. 1559.

wretched manner in which they are uſually ſung; for, inſtead of promoting piety and edification, they only excite contempt and ridicule in the principal part of the congregation, who diſdain to join, though they are obliged to hear, this indecorous jargon. There can be no objection to ſober and well-diſpoſed villagers meeting, at their leiſure hours, to practice Pſalmody together, in private, for their recreation; but it ſeems as if their public performance might be diſpenſed with during Divine Service, unleſs they had acquired a degree of excellence far ſuperior to what is uſually met with in pariſh-churches, either in town or country, where there is no organ.

All theſe particulars concerning Pſalm-ſinging may appear ſuperfluous; but the Hiſtory of Pſalmody during theſe times, is not only the Hiſtory of Muſic, but of the Reformation, in ſome parts of Europe, where little elſe was to be heard, except theſe lamentable ſtrains, and the comfortleſs doctrines and terrific denunciations of fanatical preachers. Indeed Chriſtians of all denominations now thought that, by ſuch metrical and muſical devotion, they were performing a pious and ſalutary work; and, becauſe it was amuſing and delightful to themſelves, that nothing could be more acceptable to the Divinity than theſe vocal effuſions. Roger Aſcham, in a letter from Augſburg, dated the 14th of May, 1551, ſays, "Three or four thouſand ſinging at a time in a church of this "city is but a triffe (*b*)." And according to Beza, in 1558, ſome of the Geneva ſects (Huguenots) being in the *Prez aux Clercs*, a public place at Paris, near the Univerſity, began to ſing Pſalms, in which others, who were there at the time, joined. This was continued for ſeveral days by great numbers, among whom was the King of Navarre, and many Huguenot Nobles. And in Biſhop Jewel's Letters to Peter Martyr, March 5, 1560, he ſays, "A "change now appears more viſible among the people; which no-"thing promotes more than the inviting them to ſing Pſalms. "This was begun in one church in London, and did ſoon ſpread "itſelf, not only through the city, but in the neighbouring places:

(*b*) See Aſcham's *Works*, publiſhed by Bennet, 4to. p. 382.

" ſometimes at Paul's Croſs, there will be ſix thouſand people " ſinging together (*i*)."

Italy, indeed, does not ſeem to have been equally infected by this malady with the reſt of Europe; however, an experiment was made of the force of the *virus* in that climate, by Diodati of Lucca, a Genevan miniſter, who verſified the Pſalms in his native tongue, and had them ſecretly printed with uniſonous Muſic, and diſperſed through Italy. Yet, though his countrymen ſeem to have been inſenſible to the charms of Puritanical Pſalmody, the *Latin Pſalms*, *Motets*, *Cantiones*, *Lamentations*, *Hymns*, and *Spiritual Songs*, which were ſet and ſung in and out of the church, were innumerable.

In Scotland, Pſalmody was practiſed by the reformers very early; but to proſe words, till about the year 1555, when it appears that Elizabeth Adamſon, a follower of Knox, died ſinging metrical Pſalms. And at the time of an inſurrection, it is ſaid of the inſurgents, who had inſulted the Biſhops and the Queen Regent in her own palace, after deſtroying the ſtatue of Saint Giles, that " ſearch was made " for the doers, but none could be deprehended: for the brethren

(*i*) Maſter Mace, in his *Muſick's Monument*, tells us, with quaint rapture, that the Pſalm-ſinging at the ſiege of York, during the grand rebellion in the year 1644, " was the moſt excellent that has been " known or remembered any where in theſe " our latter ages. Moſt certain I am," continues he, " that to *myſelf* it was the " very beſt *Harmonical* Muſick that ever I " heard; yea far excelling all other either " private or publick Cathedral Muſick, and " infinitely beyond all verbal expreſſion or " conceiving."—" Abundance of peo- " ple of the beſt rank and quality being " ſhut up in the city, *viz.* Lords, Knights, " and Gentlemen of the countries round " about, beſides the ſouldiers and citizens, " who all or moſt of them came conſtantly " every Sunday to hear public prayers and " ſermon, the number was ſo exceeding " great, that the church was (as I may " ſay) even *cramming* and *ſqueezing full*.

" Now here you muſt take notice, that " they had then a *cuſtom in that church*, " (which I hear not of in any other *cathe-* " *dral*, which was) that always before the " *ſermon*, the *whole congregation ſang a* " *Pſalm*, together with the *quire and the* " *organ*; and you muſt alſo know, that " there was then a moſt *excellent-large-* " *plump-luſty-full-ſpeaking-organ*, which coſt " (as I am credibly informed) a *thouſand* " *pounds*.

" This *organ*, I ſay, (when the *Pſalm* " was ſet before the *ſermon*) being let out, " into all its *fulneſs of ſtops*, together with " the *quire*, began the *Pſalm*.

" But when *that vaſt-conchording-unity* " of the whole *congregational-chorus*, came " (as I may ſay) *thundering in*, even ſo, " as it made the very *ground ſhake* under " us; *(Oh the unutterable raviſhing ſoul's* " *delight!)* in the which I was ſo *tranſ-* " *ported*, and *wrapt* up into *high contempla-* " *tion*, that there was no room left in my " *whole man*, viz. *body*, and *ſpirit*, for any " thing below *divine* and *heaveuly rap-* " *tures*."

" aſſembled

" aſſembled themſelves in ſuch ſort, in companies, *ſinging Pſalms*, " and praiſing God, that the proudeſt of the enemies were aſto- " niſhed (*k*)."

In our own country, for more than a century after the Reformation, the ſpirit of change being fomented by an intercourſe with the Calviniſts in France, Geneva, Holland, Frankfort, and Scotland, prevented the reſtleſs and turbulent part of the nation from being ſatisfied with the important points which had been gained, by being liberated from Papal power, and from ſuch doctrines as were deemed erroneous; by having divine ſervice performed in our own language; and by the abolition of ſuch rites and ceremonies as were thought to be the offſpring of ignorance, prieſtcraft, and ſuperſtition. For the ſluices of innovation once thrown open, ſuch torrents of incongruous opinions, ſuch wild expoſitions of Scripture, ſuch abſurd and fanatical ideas of purity and divine diſpenſations, deluged the whole kingdom, that nothing leſs than the direct reverſe of all that virtue, wiſdom, and piety had once thought right, would content the zealots, who wanted to perſuade mankind that they were gifted with a *New Light*, by which they could not only ſee their road in this world better than the reſt of their ſpecies, but in the next.

Some call it *Gift*, and ſome *New Light*,
A lib'ral art that coſts no pains
Of ſtudy, induſtry, or brains. HUDIBRAS.

Many of the Roman-catholic ceremonies and ſuperſtitions ſeem to have been more puerile and popular than noxious; and whether the multitude is able to comprehend a pure, refined, philoſophic, and ſpiritual religion, diveſted of all that captivates or deceives the ſenſes, is ſtill to prove: for hiſtory tells us of no people, however civilized and poliſhed, whoſe religious worſhip has been merely intellectual.

More than ſufficient has, I fear, been already ſaid on the dull ſubject of Uniſonous and Metrical Pſalmody; and yet, before the article is finally cloſed, I cannot help trying to obviate the princi-

(*k*) Neal's *Hiſtory of the Puritans*, 2d edit. p. 99, and 105.

pal objection that has been urged againſt the admiſſion of a better ſpecies of Muſic in the ſervice of the church.

The Puritans, who, during the reign of Queen Elizabeth, had devoted our cathedral ſervice to deſtruction, and who ſeemed to wiſh not only to hear the Pſalms, but the whole Scriptures, ſyllabically ſung in metre, aſſigned as a reaſon for ſuch an *abuſe of words*, as well as annihilation of Poetry and Muſic, the abſolute neceſſity of ſuch a ſimple kind of Muſic as would ſuit the *whole congregation* (*l*). But why is the *whole* congregation to *ſing* any more than preach, or read prayers? Indeed it ſeems to have been the wiſh of illiterate and furious reformers, that all religious offices ſhould be performed by *Field-preachers* and *Street-ſingers*; but it is well known by all who read the Scriptures, or hear them read, that both *ſinging-men* and *ſinging-women* were appointed to perform diſtinct parts of religious rites among the ancient Hebrews as well as Chriſtians; and it does not appear by any paſſages in the Bible, by any thing which the moſt ancient and learned commentators have urged concerning the performance of the Pſalms, or by Rabbinical traditions, that they were all originally intended to be ſung by the multitude, or whole congregation, indiſcriminately. *Singing* implies not only a tuneable *voice*, but *ſkill* in Muſic: for Muſic either is, or is not an *Art*, or ſomething which nature and inſtinct do not ſupply; if it be allowed that title, ſtudy, practice, and experience may at leaſt be as neceſſary to its attainment as to that of a mechanical trade or calling. *Every* member of a conventicle, however it may abound with cordwainers and taylors, would not pretend to make a ſhoe or a ſuit of cloaths; and yet in our churches *all* are to ſing. Such ſinging as is cuſtomary in our parochial ſervice gives neither ornament nor dignity to the Pſalms, or portions of Scripture, that are drawled out, and bawled with that unmuſical and unmeaning vehemence which the ſatiriſt has deſcribed:

(*l*) It is ſaid in the Nineteenth of Fifty-two *Articles of Reformation*, drawn up in the reign of King Edward VI. and *intended* for the Royal Aſſent, but which never received it, that "In the Anthems "(of cathedrals) all figured Muſic ſhould "be taken away." Burnet's *Hiſt. Ref.* Vol. II. p. 200.

———So ſwells each wind-pipe———
Such as from lab'ring lungs enthuſiaſtic flows,
High ſound, attemper'd to the vocal noſe. DUNCIAD.

It cannot be for the ſake of the ſentiments, or inſtructions, which the words contain; theſe are better underſtood when read by the clergyman and clerk; and why, after being read, they ſhould be ſung, unleſs Muſic is ſuppoſed to add to their energy or embelliſhment, is not eaſy to diſcover (*m*).

After beſtowing ſo many pages on Lutheran, Calviniſtical, and Engliſh Pſalmody, of the ſixteenth century, it is time to ſpeak of a ſuperior ſpecies of Church-Muſic, which, during the reign of Queen Elizabeth, was no where more ſucceſsfully cultivated than in our own country, by Robert Whyte, Thomas Tallis, William Bird, Thomas Morley, and others.

To do juſtice to the muſical learning and genius of theſe harmoniſts would require a diſſertation of conſiderable length, with ſpecimens of their compoſitions, that would occupy more ſpace than I ſhall be able to ſpare; but as my late worthy friend, Dr. Boyce, in his excellent Collection of Engliſh *Cathedral-Muſic*, has inſerted examples of the ſtyle of all our greateſt maſters, except White; and as many of their productions are preſerved in manuſcript by the curious, there will be the leſs occaſion to exhibit them here.

As none but the higheſt mountains and moſt lofty promontories of a country are viſible at a great diſtance, ſo none but the moſt towering and exalted characters of a remote age are prominent to poſterity. In proportion as we recede from any period of time, inferior actors, however they may have diſtinguiſhed themſelves to their cotemporaries, are rendered inviſible, and, like teleſcopic ſtars, can only be diſcovered by the aſſiſtance of art. In Muſical Hiſtory, therefore, it is only a few protuberant and gigantic characters that the general eye can ſee ſtalking at a diſtance. Hiſtory, indeed,

(*m*) In many conventicles, and even pariſh churches, each line of a Pſalm is pronounced aloud by the clerk, before it is ſung by the congregation; which is confeſſing that even their own ſyllabic and uniſonous ſinging is not ſufficiently plain to render the words intelligible; and indeed they are more diſguiſed and injured by pſalmodic ſinging than by the moſt rapid and artificial cantilina of florid ſong.

ſometimes

ſometimes lends her hand to a deſerving name, that has been obſcured or eclipſed by accident or injuſtice, and lifts it from oblivion.

ROBERT WHITE, who preceded Bird and Tallis, and who died before their fame was well eſtabliſhed, was an excellent compoſer of church ſervices in the ſtyle of Paleſtrina; which, however, he did not imitate, as he was anterior to him, and a great maſter of harmony before the productions of this chief of the Roman ſchool were publiſhed, or at leaſt circulated, in other parts of Europe (*n*). The works of White ſeem never to have been printed; but in the library of Chriſt Church, Oxford, a ſufficient number of them in manuſcript has been preſerved, to excite not only wonder, but indignation, at the little notice that has been taken of him by muſical writers (*o*). Morley, indeed, has given him a place in the liſt of compoſers at the end of his Introduction, and ranks him with Orlando di Laſſo, among *excellent men*, who had ventured to begin a compoſition with a fourth and ſixth (*p*); he likewiſe (*q*) places him with Fairfax, Taverner, Shepherd, Mundy, Parſons, and Bird, "famous Engliſhmen who have been nothing inferior to the beſt "compoſers on the continent." And no muſician had then appeared who better deſerved to be celebrated for knowledge of harmony, and clearneſs of ſtyle, than Robert White, as the following Anthem for five voices will ſufficiently ſhew.

(*n*) White was dead in 1581, when his Latin Full Anthems and Services were beautifully tranſcribed in a ſet of books, ſtill preſerved at Oxford; as we find by a diſtich at the end of a prayer, in five parts, upon a plain ſong: "*Precamur Sancte* "*Domine.*"

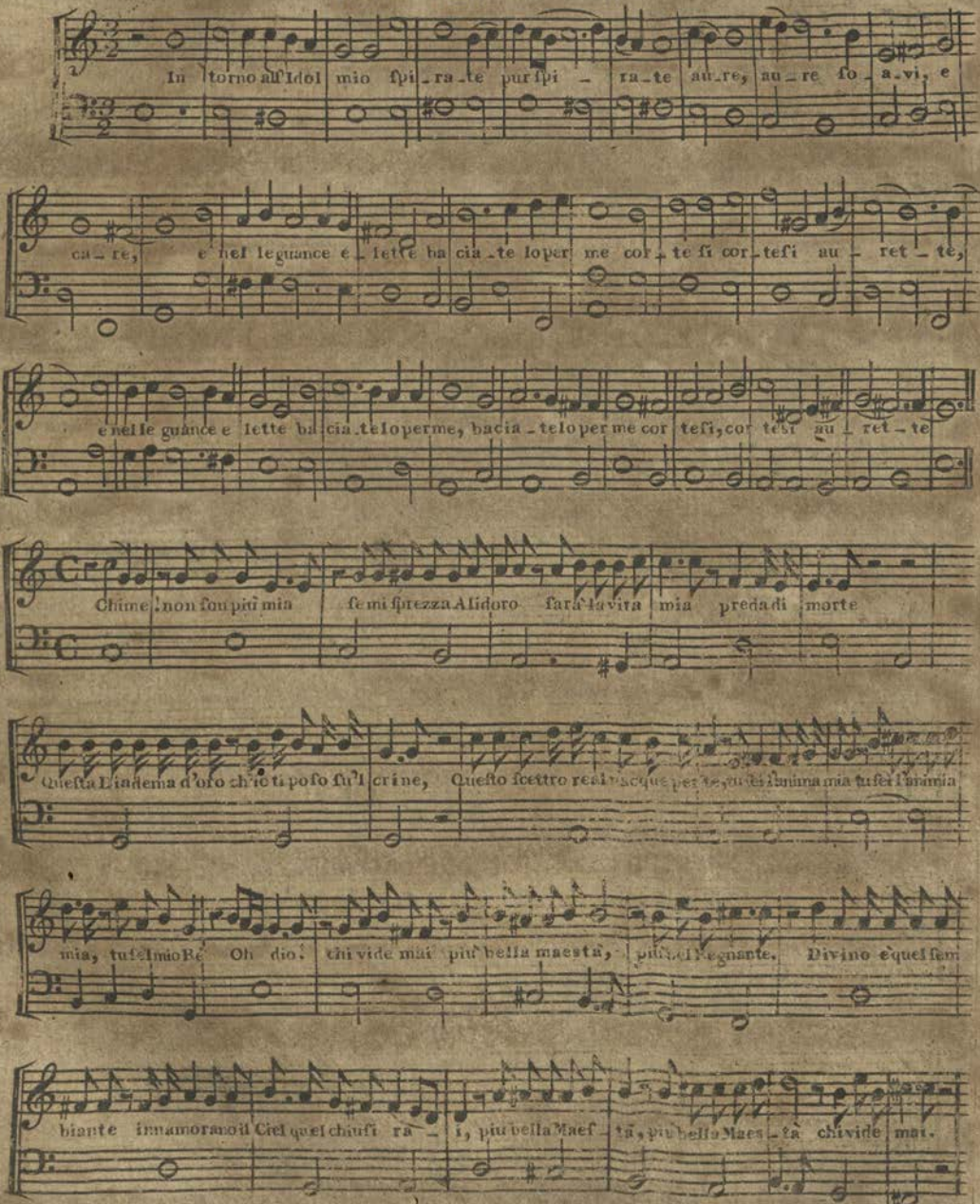
Maxima Muſarum noſtrarum gloria White
Tu peris; æternum ſed tua Muſa manet.

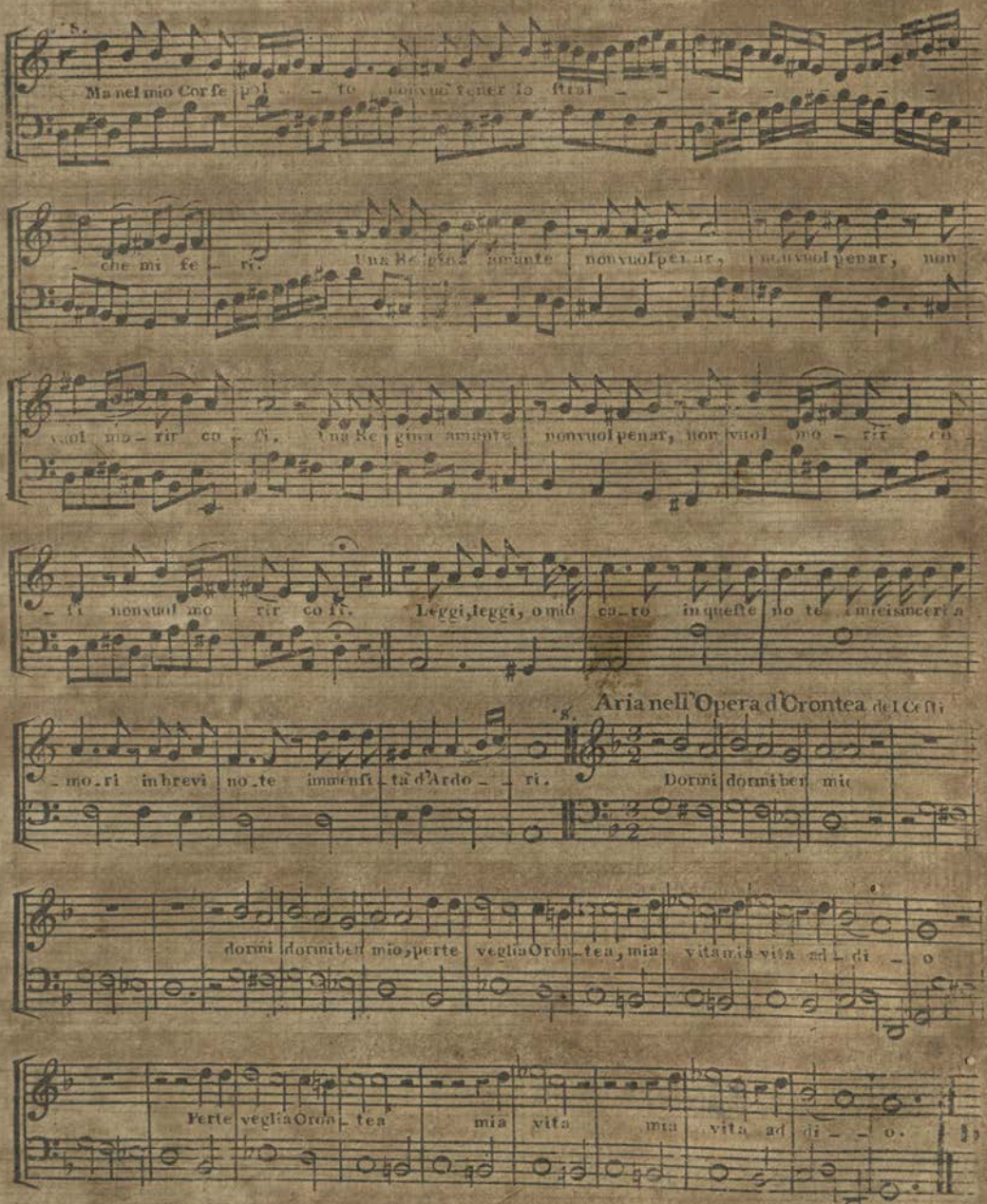
(*o*) The collection of printed and manuſcript Muſic, bequeathed to Chriſt Church, Oxon, by that great judge and patron of the art, Dr. Aldrich, joined to that of its late organiſt, Mr. Richard Goodſon, which was very conſiderable, is one of the moſt complete, in old maſters, that I have ſeen: To theſe valuable books I have not only been honoured with free acceſs by the Rev. Dean and Canons, but allowed, in the moſt liberal manner, to take many of the moſt curious in the collection out of the library, for a conſiderable time, in order to conſult and make extracts from them at my leiſure.

(*p*) *Annotations.*

(*q*) P. 151.

ANTHEM.


In torno all'Idol mio spi_ra_te pur spi_ra_te au_re, au_re so_a_vi, e
ca_re, e nel le guance e_lette ba cia_te lo per me cor_te si cor_te si au_ret_te,
e nelle guance e lette ba cia_te lo per me, ba cia_te lo per me cor tesi, cor tesi au_ret_te
Chime non fon più mia se mi sprezza Alidoro sarà la vita mia preda di morte
Questa L'indema d'oro ch'io ti posi sul crine, Questo scettro real
mia, tutel mio Re Oh dio! chi vide mai più bella maestà, più del regnante. Divino è quel sem
biante innamorano il Ciel quel chiusi ra_i, più bella Maes_tà, più bella Maes_tà chi vide mai.


Ma nel mio Cor se pol - to non vuol tener lo strai - - - - - -
- che mi fe - ri. Una Re gina amante non vuol penar, non vuol penar, non
vuol mo - rir co - sì. Una Re gina amante non vuol penar, non vuol mo - rir co -
- sì non vuol mo - rir co sì. Leggi, leggi, o mio ca - ro in queste no te i miei sinceri a
Aria nell'Opera d'Orontea del Cesti
- mo - ri in brevi no - te immensi - tà d'Ardo - - ri. Dormi dormi ben mio
dormi dormi ben mio, per te veglia Oron - tea, mia vita mia vita ad - di - o
Per te veglia Oron - tea mia vita mia vita ad di - - o.

Anthem for 5 Voices, by Rob: White.

Pt. XV.

Scored from single parts transcribed without Bars.

Superius

Lord who shall dwell in thy Taber - na - cle Lord who shall dwell in thy Ta - - bernacle

Medius

Lord who shall dwell in thy Taberna - - cle taberna

Cantus

Lord who shall dwell in thy Ta - berna - - cle in thy tabernacle or who shall rest up -

Tenor

Lord who shall dwell in thy Taber - na - - cle or who shall

Bassus

Lord who shall dwell in thy

or who shall rest upon thy holy Hill - - ev'n he that leadeth an in - corrupt life

- - cle or who shall rest upon thy holy Hill ev'n he that leadeth &c

- on or who shall rest upon thy ho - - ly Hill up - - on thy ho - - ly Hill ev'n he that

rest upon thy holy Hill up - on thy holy Hill ev'n he that leadeth &c life

Tabernacle in thy Tabernacle or who shall rest up on thy ho - - ly Hill

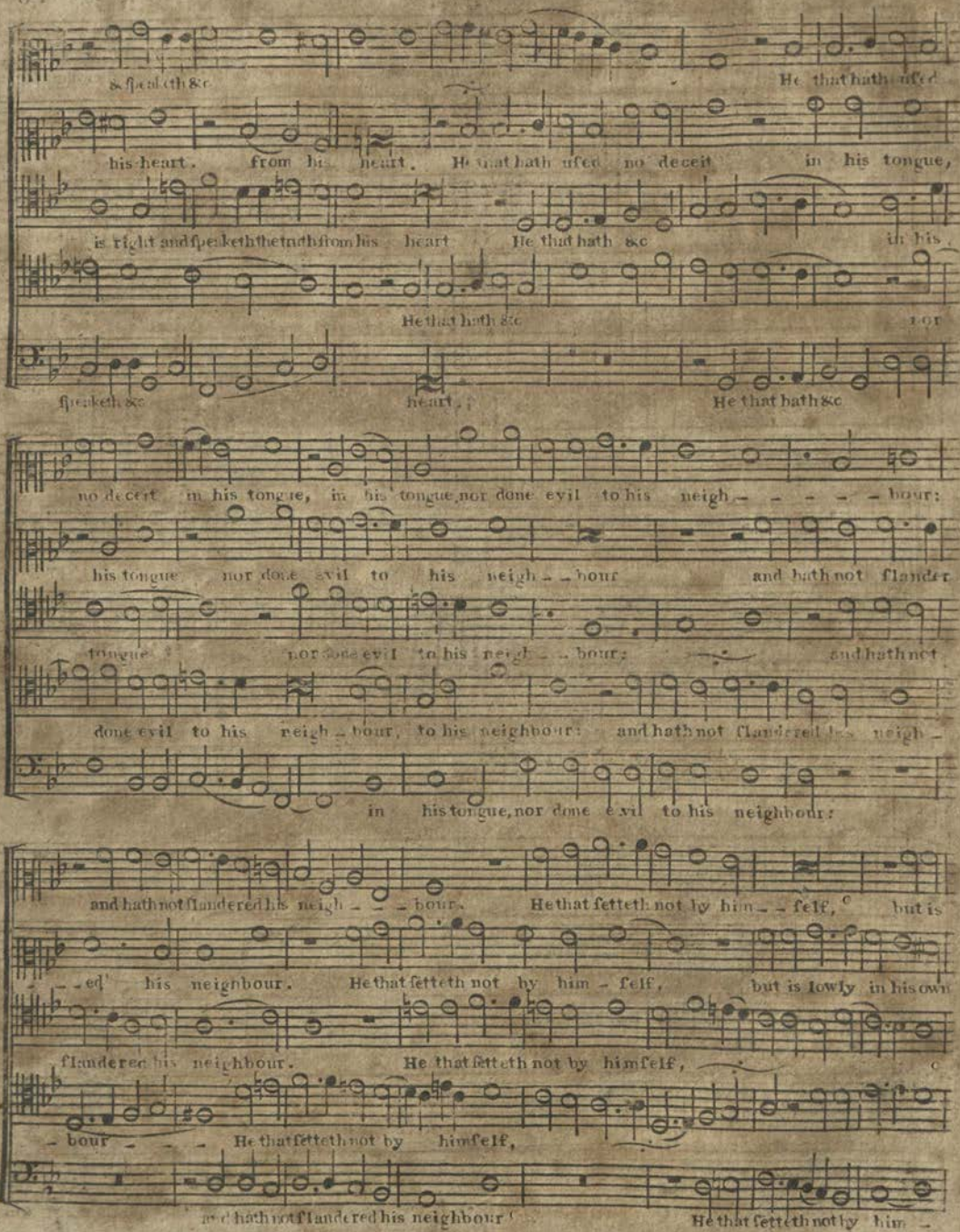
life and doth the thing that is right

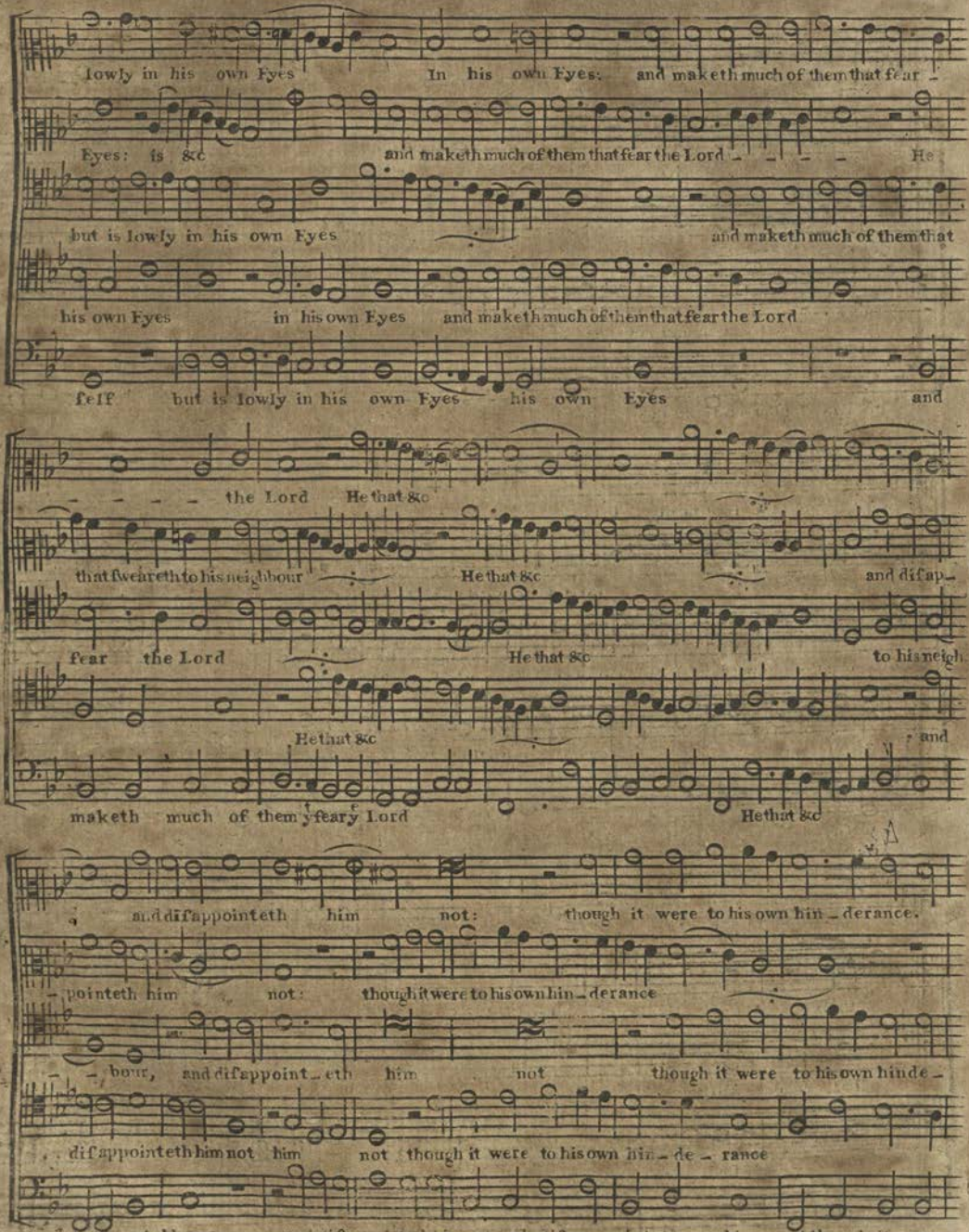
and doth the thing &c and speaketh y truth from

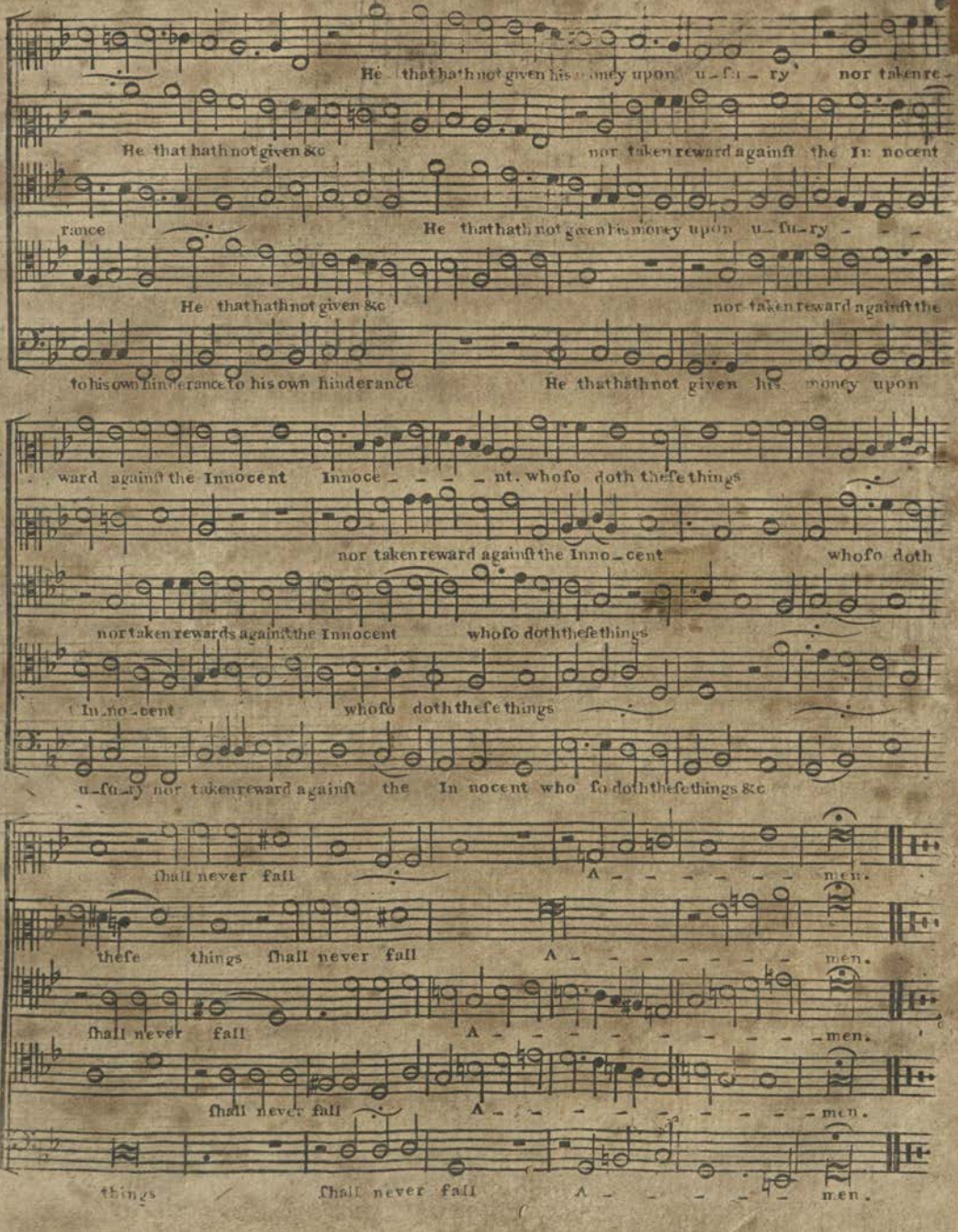
leadeth &c and doth the thing &c

- - - and doth the thing &c that is right and speak &c

ev'n he that leadeth &c and doth the thing &c speak &c and


speaketh &c
He that hath used
his heart. from his heart. He that hath used no deceit in his tongue,
is right and speketh the truth from his heart He that hath &c in his
He that hath &c
speaketh &c
heart, He that hath &c
no deceit in his tongue, in his tongue nor done evil to his neigh - - - - - bour:
his tongue nor done evil to his neigh - - bour and hath not slander
tongue nor done evil to his neigh - - bour: and hath not
done evil to his neigh - bour, to his neighbour: and hath not slandered his neigh -
in his tongue, nor done evil to his neighbour:
and hath not slandered his neigh - - - bour. He that setteth not by him - - self, but is
- - ed his neighbour. He that setteth not by him - self, but is lowly in his own
slandered his neighbour. He that setteth not by himself,
- bour - - - He that setteth not by himself,
and hath not slandered his neighbour
He that setteth not by him -


lowly in his own Eyes In his own Eyes: and maketh much of them that fear -
Eyes: is &c and maketh much of them that fear the Lord - - - - He
but is lowly in his own Eyes and maketh much of them that
his own Eyes in his own Eyes and maketh much of them that fear the Lord
felf but is lowly in his own Eyes his own Eyes and
- - - - the Lord He that &c
that fweareth to his neighbour He that &c and difap-
fear the Lord He that &c to his neigh
He that &c and
maketh much of them y feary Lord He that &c
and difappointeth him not: though it were to his own hin - derance.
- pointeth him not: though it were to his own hin - derance
- - bour, and difappoint - eth him not though it were to his own hinde -
difappointeth him not him not though it were to his own hin - de - rance
to his neighbour and difappoint - eth him not and dif - appointeth him not though it were


He that hath not given his money upon u_su_ry nor take re-
He that hath not given &c nor taken reward against the In nocent
rance He that hath not given his money upon u_su_ry
He that hath not given &c nor taken reward against the
to his own hinderance to his own hinderance He that hath not given his money upon
ward against the Innocent Innoce_nt. whoso doth these things
nor taken reward against the Inno_cent whoso doth
nor taken rewards against the Innocent whoso doth these things
In_no_cent whoso doth these things
u_su_ry nor taken reward against the In nocent who so doth these things &c
shall never fall A_men.
these things shall never fall A_men.
shall never fall A_men.
shall never fall A_men.
things shall never fall A_men.

Beſides this compoſition, and a great number of others, to Latin words, which I have ſcored from the Chriſt Church books, and which were probably produced at the latter end of Henry VIII.'s reign, or during the time of Queen Mary, when the Romiſh ſervice was ſtill in uſe, I am in poſſeſſion of a ſmall manuſcript, which, by the writing and orthography, ſeems of the ſixteenth century, entitled, "*Mr.* Robert Whyte, *his Bitts, of three Parte* "*Songes, in Partition; with Ditties*, 11, *withoute Ditties*, 16." Theſe are ſhort fugues or intonations in moſt of the eight eccleſiaſtical modes, in which the harmony is extremely pure, and the anſwer to each ſubject of fugue brought in with great ſcience and regularity.

Though Choral Muſic had been cultivated by ſeveral able harmoniſts before Tallis and Bird had diſtinguiſhed themſelves; yet, as few compoſitions, anterior to the time in which theſe admirable maſters flouriſhed, have been preſerved, and of theſe few, ſcarce any continue to be uſed in our cathedral ſervice, they may with truth be called the fathers of our genuine and national Sacred Muſic. Indeed I have been able to find, in all my reſearches, no choral compoſitions in other parts of Europe, of equal antiquity, ſuperior to thoſe which have been preſerved of theſe authors, the pride of our country, and honour of their profeſſion!

THOMAS TALLIS, the maſter of Bird, and one of the greateſt muſicians, not only of this country, but of Europe, during the ſixteenth century, in which ſo many able contrapuntiſts were produced, was born early in the reign of Henry VIII. but though it has been frequently aſſerted that he was organiſt of the Chapel Royal during the reigns of that Monarch, Edward VI. Queen Mary, and Queen Elizabeth; yet it would be difficult to prove that, in the three firſt of theſe reigns, laymen were ever appointed to any ſuch office. In the reign of Henry, and his daughter Mary, when the Roman catholic religion prevailed, the organ, in convents, was uſually played by monks; and in cathedrals and collegiate churches and chapels, by the canons, and others of the prieſthood. The firſt lay organiſts of the Chapel Royal upon record

cord were Dr. Tye, Blithman, the maſter of Dr. Bull, Tallis, and Bird; all during the reign of Queen Elizabeth.

Though the *melody* of the cathedral ſervice was firſt adjuſted to Engliſh words by Marbeck (*r*), yet Tallis enriched it with *harmony*. Indeed the melody uſed by Tallis is not exactly ſimilar to that of Marbeck, it is only of the ſame kind: conſiſting of fragments of the ancient eccleſiaſtical *canto fermo*. But the harmony in which he has clothed it is admirable; and the modulation being ſo antique, chiefly in common chords or fundamental harmony to each note of the diatonic ſcale, often where the moderns have ſixths, ſevenths, and their inverſions, produces a ſolemn and very different effect from any Muſic that has been compoſed during the preſent century (*s*).

There are two compoſitions by Tallis for the organ, preſerved in Queen Elizabeth's Virginal Book, one of which is dated 1561, and the other 1564; both built upon a dull and unmeaning ground, or fragment of plain-chant, *(fœlix namque)*, and both alike dry, elaborate, and difficult, to hands formed by modern Muſic. The little melody and rhythm in the compoſitions of theſe times required all the harmony that could be crowded into them. Notes are multiplied without end, and difficulties created without effect. It is not by the *Inſtrumental* Muſic, which had been but little cultivated, that we muſt judge of the genius of old maſters; but by *Vocal*, in parts: where the harmony and contrivance compenſate for want of accent, taſte, and invention. A Prayer, in four parts, publiſhed by Tallis in 1565, has been already given (*t*); but the Latin Motets and Hymns, or *Cantiones ſacræ*, which he publiſhed jointly with thoſe of his diſciple Bird, are perhaps the beſt of his compoſitions that have been preſerved. Theſe appeared in 1575, under the following title: *Cantiones quæ ab Argumento ſacræ vocantur quinque et ſex Partium. Autoribus* Thoma Talliſſio *et*

(*r*) See Vol. II. p. 578.

(*s*) As all *melody*, in which the ſemitones are avoided, muſt reſemble that of Scotland: ſo all *harmony*, in which neither the *tritonus* nor falſe fifth occur, and where the ſecond, third, and ſixth of the key, are only accompanied with common chords, muſt remind us of that which prevailed in the ſixteenth century; and though ſo ancient, appear new to our ears, from its long diſuſe.

(*t*) See above, p. 27.

Gulielmo

Gulielmo Birdo, *Anglis, Sereniſſimæ Reginæ Majeſtati à privato ſacello Generoſis et Organiſtis.* At the time of this publication, a very arbitrary and monopoliſing patent was granted by Queen Elizabeth to theſe compoſers, for twenty-one years, not only for the publication of their own productions, vocal and inſtrumental, but thoſe of all other muſicians, whether Engliſh, French, or Italian, as well as for the ſole ruling and vending of Muſic-paper (*u*).

Moſt of theſe excellent compoſitions, of which the words were originally Latin, were afterwards adjuſted to Engliſh words by Dr. Aldrich, and others, for the uſe of our cathedrals. The canons, inverſions, augmentations, diminutions, and other learned and faſhionable contrivances of the times, which were of very difficult accompliſhment, are carried to a wonderful degree of ingenuity in theſe productions.

Dr. Thomas Tudway, of Cambridge, made a very valuable collection of Engliſh Church Muſic, in ſcore, from the Reformation to the Reſtoration, in ſix volumes, thick 4to. for Lord Harley, afterwards Earl of Oxford, which is now among the Harleian ma-

(*u*) "The Extract and Effect of the "Qvenes Maieſties letters patents to *Thomas Tallis* and *William Birde*, for the "printing of Muſicke:

"ELIZABETH, *by the grace of God Quene "of Englande, Fraunce, and Irelande, Defender of the Faith*, &c. *To all printers, "bokeſellers, and other officers, miniſters, "and ſubiects, greting: Knowe ye, that we "for the eſpeciall affection and good will "that we haue and beare to the ſcience of "Muſicke, and for the aduauncement thereof, "by our letters patents dated the xxii. of Ianuary, in the xvii. yere of our raigne, haue "graunted full priuiledge and licence vnto "our welbeloued ſeruaunts* Thomas Tallis "*and* William Birde, *Gent. of our Chappell, and to the ouerlyuer of them, and to "the aſſignes of them, and the ſuruiuer of "them, for xxi. yeares next enſuing, to imprint "any and ſo many as they will of ſet ſonge or "ſonges in partes, either in Engliſh, Latine, "French, Italian, or other tongues that may "ſerue for Muſicke either in churche or "chamber, or otherwiſe to be either plaid or "ſoonge; and that they may rule, and cauſe "to be ruled, by impreſſion, any paper to ſerue "for printing or pricking of any ſonge or "ſonges, and may ſell and vtter any printed "bokes and papers of any ſonge or ſonges, "or any booke, or quieres of ſuch ruled paper imprinted. Alſo we ſtraightly by the "ſame forbid all printers, bookeſellers, ſubiects and ſtraungers, other than as is aforeſaid, to do any the premiſſes, or to bring, "or cauſe to be brought out of any forren "realmes into any our dominions, any "ſonge or ſonges made and printed in any "forren countrie, to ſell or put to ſale, vppon "paine of our high diſpleaſure; and the ofſender in any of the premiſſes for euery time "to forfet to us, our heires, and ſucceſſors, "fortie ſhillings; and to the ſaid* Thomas "Tallis *and* William Birde, *or to their aſſignes, and to the aſſignes of the ſuruiuer "of them, all and euery the ſaid bokes, papers, "ſonge, or ſonges. We haue alſo by the ſame "willed and commaunded our printers, maiſters and wardens of the miſterie of ſtationers, to aſſiſt the ſaid* Thomas Tallis *and* William Birde, *and their aſſignes, for the "deuze executing of the premiſſes.*"

 nuſcripts,

nuſcripts, in the Britiſh Muſeum, No. 7337. In the firſt volume of this collection we have the whole ſervice of Tallis in D minor, in four parts, conſiſting of the *Te Deum*, *Benedictus*, *Kyrie Eleiſon*, *Credo*, *Magnificat*, *Nunc Dimittis*, and *Litany*, as printed in 1760, by Dr. Boyce; with ſeveral anthems in four and five parts: as, "Wipe away my ſins; With all our hearts and mouths; O Lord, "give thy holy ſpirit; I call and cry:" and his anthem, "Diſ-"comfit them, O Lord!" erroneouſly ſaid by Dr. Tudway to have been ſet for the victory over the Spaniſh Armada, 1588.

In Chriſt Church, Oxford, are manuſcript ſcores of his *Preces*, *Litany*, and *Anthems*, among others by Bird, Farrant, Bull, Gibbons, and Child. Five of his motets and full anthems, in five parts, to Latin and Engliſh words, are likewiſe here preſerved among the works of other Engliſh maſters, in Dr. Aldrich's collection. But the moſt curious and extraordinary of all his labours, was his SONG OF FORTY PARTS, which is ſtill ſubſiſting (*x*). This wonderful effort of harmonical abilities is not divided into *choirs* of four parts: ſoprano, altus, tenor, and baſe, in each, like the compoſitions *a molti cori*, of Benevoli, and others; but conſiſts of eight trebles, placed under each other; eight mezzi ſoprani, or mean parts; eight counter-tenors; eight tenors; and eight baſes; with one line allotted to the organ. All theſe ſeveral parts, as may be imagined, are not in ſimple counterpoint, or filled up in mere harmony, without meaning or deſign, but have each a ſhare in the ſhort ſubjects of fugue and imitation, which are introduced upon every change of words. The firſt ſubject is begun in G, by the firſt mezzo ſoprano, or medius, and anſwered in D, the fifth above, by the firſt ſoprano; the ſecond medius in like manner beginning in G, is anſwered in the octave below by the firſt tenor, and that by the firſt counter-tenor in D, the fifth above; then the firſt baſe has the ſubject in D, the eighth below the counter-tenor; and thus all the forty *real* parts are ſeverally introduced

(*x*) After being in the poſſeſſion of the Earl of Oxford, it was attracted into the vortex of Dr. Pepuſch; but is, at preſent, the property of Mr. Robert Bremner, Muſic-printer, in the Strand.

in

in the courſe of thirty-nine bars, when the whole vocal phalanx is employed at once, during ſix bars more (*y*). After which a new ſubject is led off by the loweſt baſe, and purſued by other parts, ſeverally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this ſtupendous, though perhaps Gothic, ſpecimen of human labour and intellect, is carried on in alternate flight, purſuit, attack, and choral union to the end; when the *Polyphonic Phenomenon* is terminated by twelve bars of univerſal chorus, in quadraginteſimal harmony (*z*).

This venerable muſician died in November, 1585, and was buried in the old pariſh church of Greenwich, in Kent. The following epitaph, which Dr. Boyce has printed in the firſt volume of his Collection of Cathedral Muſic, Strype, in his Continuation of *Stow's Survey*, printed 1720, ſays he found engraved in Gothic letters, on a braſs plate in the chancel.

Enterred here doth ly a worthy wyght,
Who for long tyme in Muſick bore the bell:
His name to ſhew was Thomas Tallis hyght,
In honeſt vertuous lyff he dyd excell.
He ſerv'd long tyme in Chappel with grete prayſe
Fower Soveraygnes reignes, (a thing not often ſeene);
I mean King Henry and Prynce Edward's dayes,
Quene Marie, and Elizabeth our Quene,
He maryed was, though children he had none,
And lyv'd in love full three and thirty yeres
With loyal ſpowſe, whos name yclept was Jone,
Who here entomb'd, him compaun now bears.
As he dyd lyve, ſo alſo dyd he dy.
In mylde and quyet ſort, O happy man!
To God ful oft for mercy did he cry,
Wherefore he lyves, let Deth do what he can.

The ſtone to which this plate was affixed had been renewed by Dr. Aldrich; but the old church having been pulled down, about the year 1720, in order to be rebuilt, no memorial remains of Tallis, or any other illuſtrious perſon, who had been interred there, anterior to that period (*a*).

I ſhall

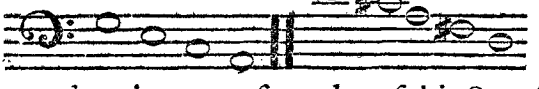
(*y*) The entire compoſition conſiſts of one hundred and thirty-eight bars, in *alla breve* time.

(*z*) If ever any other compoſitions than thoſe of Handel were to be performed in Weſtminſter-Abbey, during the ſtupendous Annual Congreſs of Muſicians, it ſeems as if this, and others of Tallis, Bird, Gibbons, and Purcel, ſhould have the advantage of ſuch a correct and numerous choral band.

(*a*) In the tenor part of the beautiful ſet of manuſcript books in the muſical library

I ſhall here inſert two movements, by this admirable contrapuntiſt, from the *Cantiones Sacræ*, (No. I. and No. XIII.) which are become very ſcarce; and though they are ſomewhat long, and will require more plates than I can well afford to give, yet, if foreigners ſhould ever deign to look into my book, it is my wiſh, for the honour of our nation, they ſhould ſee, that long before the works and reputation of Paleſtrina had circulated throughout Europe, we had Choral Muſic of our own, which for gravity of ſtyle, purity of harmony, ingenuity of deſign, and clear and maſterly contexture, was equal to the beſt productions of that truly venerable maſter.

All that is likely to diſturb modern eyes and ears in the firſt of theſe compoſitions, is the frequent uſe of the 3d. with the $\frac{5}{4}$, (at this mark +), which occurs likewiſe in moſt of Tallis's other productions: a combination that later contrapuntiſts have long ſince avoided. The ear, however, may tolerate this triple diſſonance on moſt occaſions, except when it immediately precedes a cloſe, (as at this ſign ÷), where it muſt offend every cultivated and well-organiſed ear.

In the ſecond example, the anſwers to the two firſt ſubjects of fugue, or imitation, are curious: being very ingeniouſly given in the third below each part; which, though uncommon, is pleaſing, and productive of good effects, from the alternate uſe of major and minor keys:  At the introduction of new words, there are ſix other ſubjects of fugue and double counterpoint in this movement; all which are treated in a very maſterly manner.

brary of Chriſt Church, Oxon, already mentioned, containing many admirable compoſitions, chiefly to Latin words, by the beſt Engliſh maſters of the ſixteenth century, among which are ſeveral by Tallis, which were entered in theſe books during his life; we find at the end of No. 42, the following diſtichs:

Quatuor illuſtris vixit ſub Regibus iſte
Talliſſius magno dignus honore ſenex.
Sub quibus eximius ſi Muſicus eſſet habendus
Talliſſius ſemper gloria prima fuit.

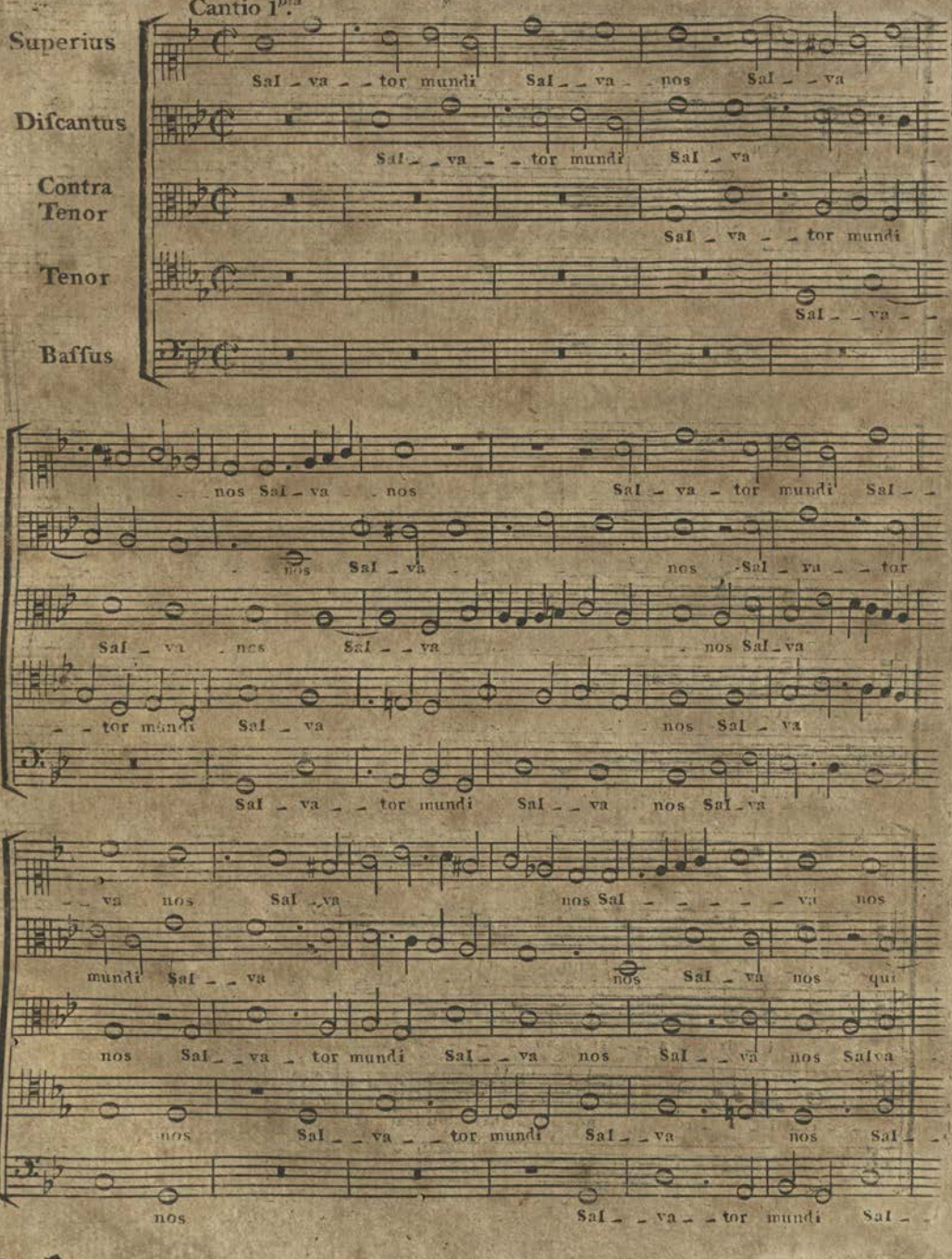
In the baſe part, p. 20, is likewiſe this diſtich:

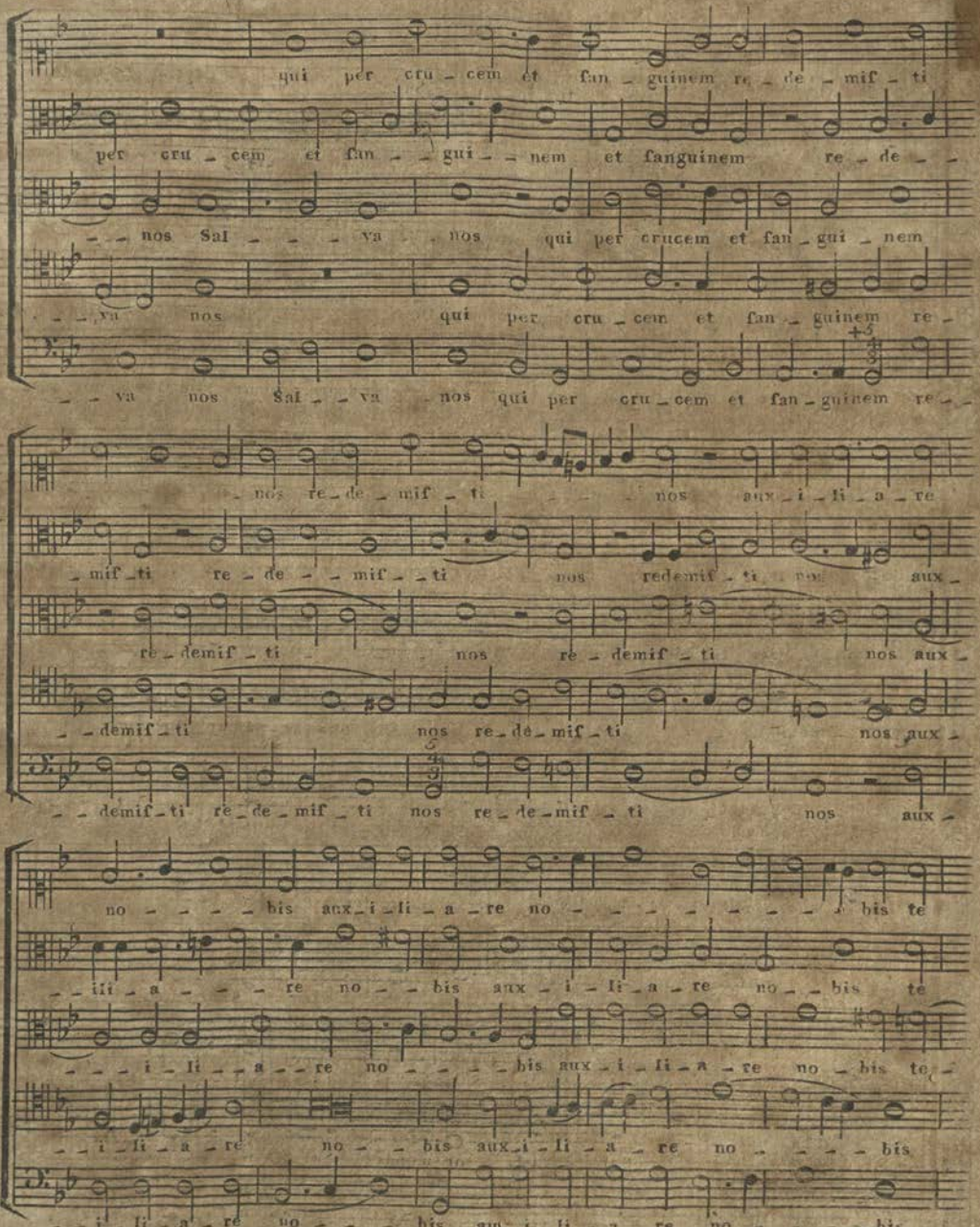
Talis et tantus Talliſſi Muſicus, ut ſi
Fata ſenex auferrent Muſica muta foret.

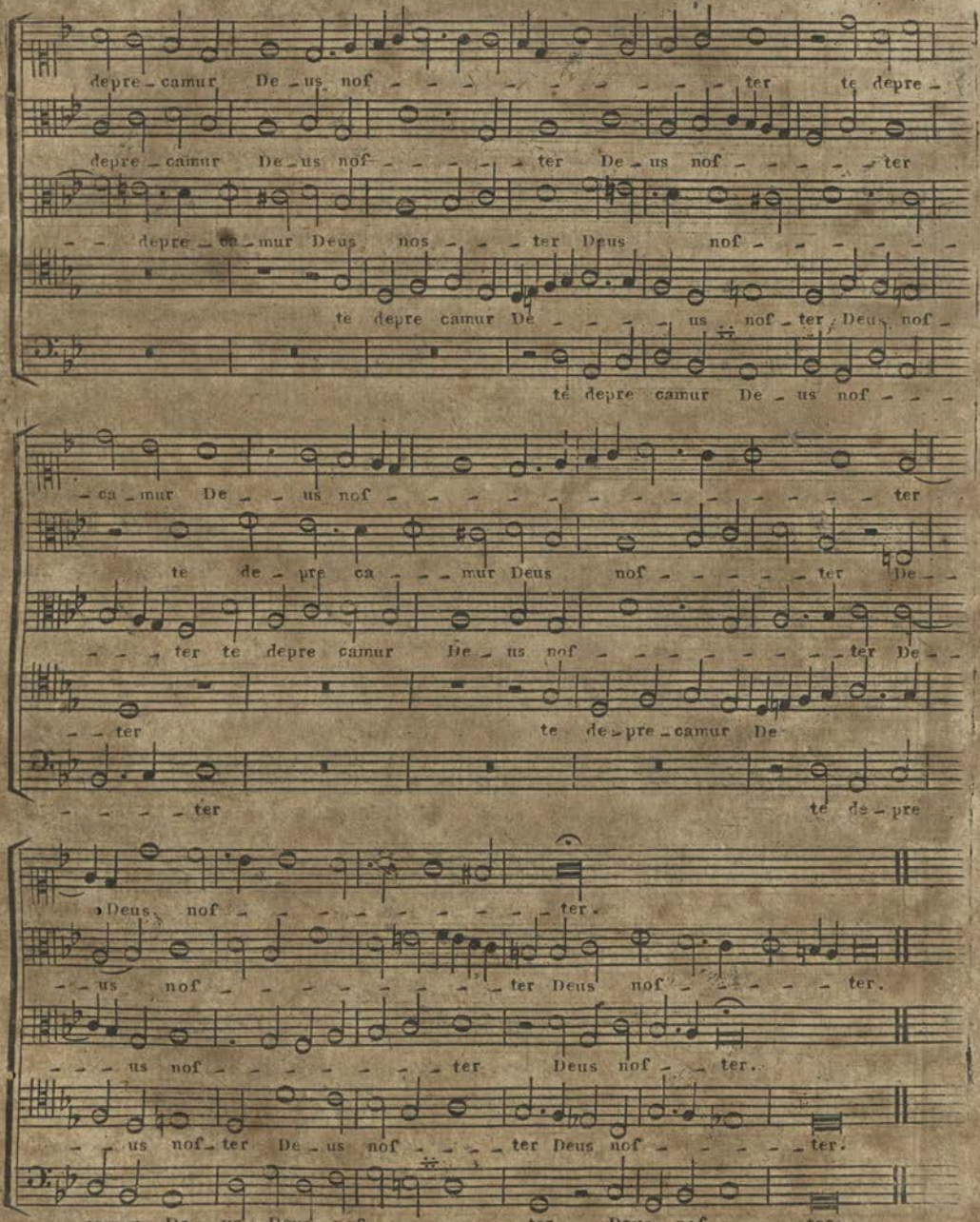
And p. 43, it is ſaid, *Mortuus eſt* 23° *Novembris*, 1585. *Sepultus Grenovici in Chori Eccleſiæ Parochialis.* Which being recorded at the time, invalidates Dr. Tudway's ſuppoſition, that his anthem, "Diſcomfit them, O Lord," was compoſed for the Spaniſh invaſion, 1588.

From

Cantio 1ma.

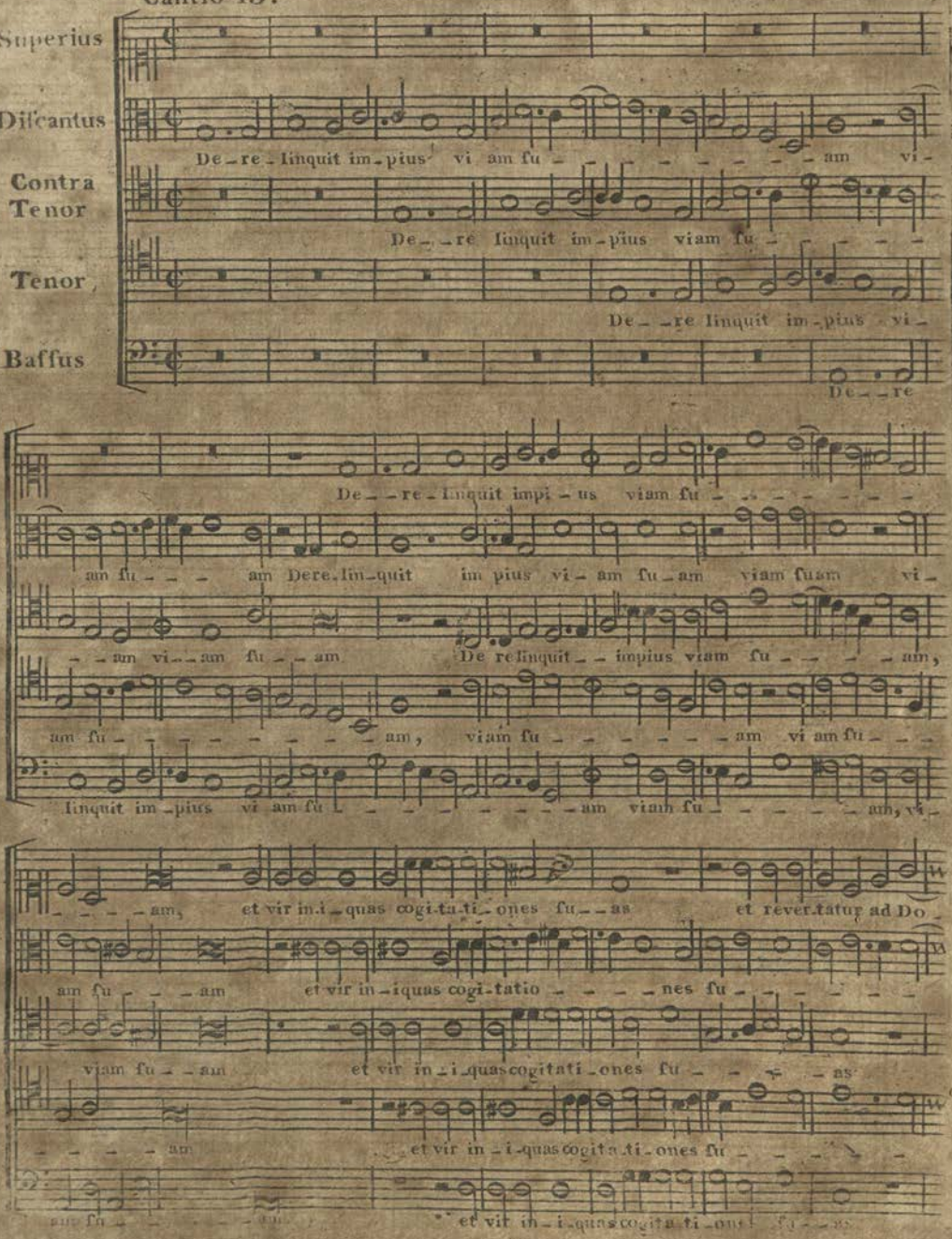

Superius
Diſcantus
Contra Tenor
Tenor
Baſſus
Sal - va - - tor mundi Sal - - va - nos Sal - - va -
Sal - - va - - tor mundi Sal - va
Sal - va - - tor mundi
Sal - - va - -
- nos Sal - va - nos Sal - va - tor mundi Sal - -
- nos Sal - va - nos Sal - va - - tor
Sal - va - nos Sal - - va - nos Sal - va
- - tor mundi Sal - va - nos Sal - va
Sal - va - - tor mundi Sal - - va nos Sal - va
- - va nos Sal - va nos Sal - - - - - va nos
mundi Sal - - va nos Sal - va nos qui
nos Sal - - va - tor mundi Sal - - va nos Sal - - va nos Salva
nos Sal - - va - - tor mundi Sal - - va nos Sal - -
nos Sal - - va - - tor mundi Sal - -

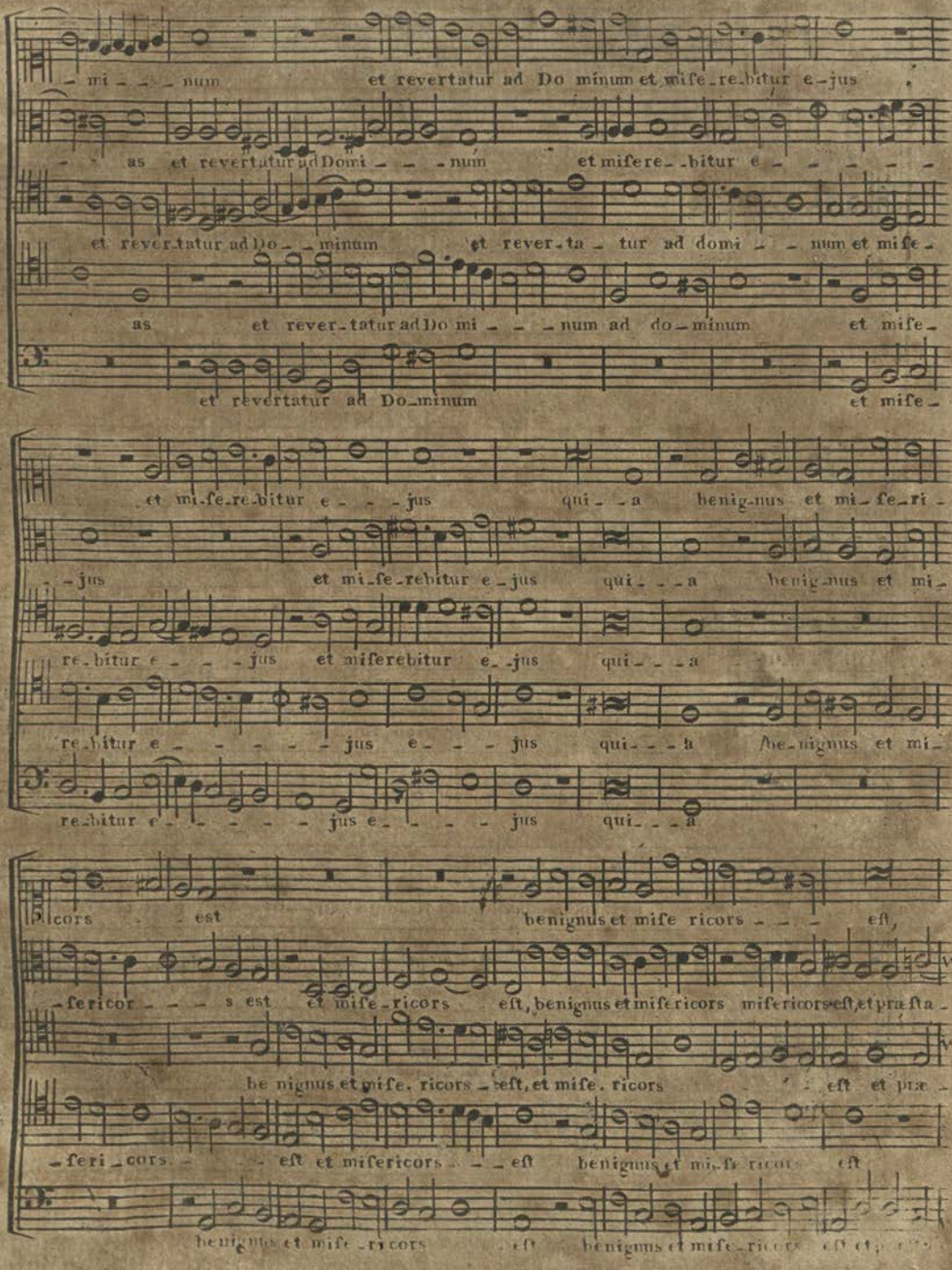

qui per cru - cem et fan - guinem re - de - mif - ti
per cru - cem et fan - - gui - - nem et fanguinem re - de - -
- - nos Sal - - - va - nos qui per crucem et fan - gui - nem
- - va nos qui per cru - cem et fan - guinem re -
- - va nos Sal - - va - nos qui per cru - cem et fan - guinem re - -
- nos re - de - mif - ti - - - nos aux - i - li - a - re
- mif - ti re - de - - mif - - ti nos redemif - ti nos aux -
re - demif - ti - nos re - demif - ti nos aux -
- - demif - ti nos re - de - mif - ti nos aux -
- - demif - ti re - de - mif - ti nos re - de - mif - ti nos aux -
no - - - - bis aux - i - li - a - re no - - - - - - - - bis te
- - ili - a - - - re no - - bis aux - i - li - a - re no - - bis te
- - - - i - li - - a - - re no - - - - bis aux - i - li - a - re no - bis te -
- - i - li - a - re no - - bis aux - i - li - a - re no - - - - bis
- - i - li - a - re no - - - bis aux - i - li - a - re no - - - - bis


depre_camur De_us nof ter te depre_
depre_camur De_us nof ter De_us nof ter
depre_ca_mur Deus nos ter Deus nof
te depre camur De us nof_ter Deus nof_
te depre camur De_us nof
ca_mur De_us nof ter
te de_pre ca mur Deus nof ter De
ter te depre camur De_us nof ter De
ter te de_pre_camur De
ter te de_pre
Deus nof ter.
us nof ter Deus nof ter.
us nof ter Deus nof ter.
us nof_ter De_us nof ter Deus nof ter.
camur De_us Deus nof ter Deus nof ter.

Motet from the Cantiones sacræ of T. Tallis.

Cantio 13.




mi - - - num et revertatur ad Do minum et mise-re-bitur e-jus
as et revertatur ad Domi - - - num et misere- -bitur e - - - - -
et rever-tatur ad Do- -minum et rever-ta - tur ad domi - - num et mise-
as et rever-tatur ad Do mi - - - num ad do-minum et mise-
et revertatur ad Do-minum et mise-
et mi-se-re-bitur e - - -jus qui - -a benig-nus et mi-se-ri-
-jus et mi-se-rebitur e-jus qui - - -a benig-nus et mi-
re-bitur e - - -jus et miserebitur e-jus qui - - -a
re-bitur e - - - - - jus e - - - jus qui - - -a be-nignus et mi-
re-bitur e - - - - - jus e - - - - jus qui - - -a
Ricors - - est benignus et mise ricors - - - est,
-fericor - - - s est et mise-ricors est, benignus et mise ricors misericors est, et pra-sta-
be nignus et mise. ricors - est, et mise. ricors est et pra-
-feri-cors - - est et misericors - - - est benignus et mi-se ricors est
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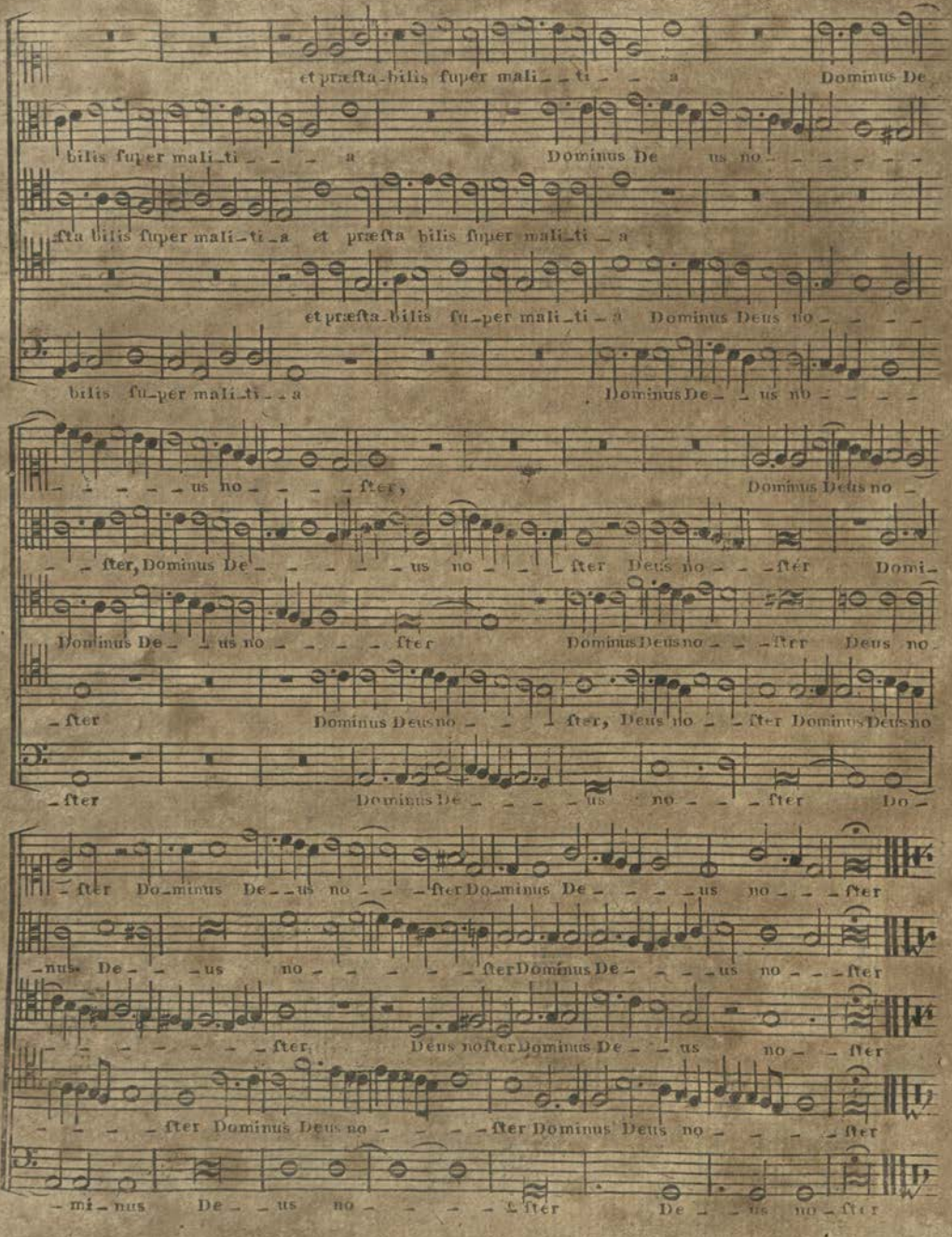
et præſta-bilis ſuper mali-ti-a Dominus De
bilis ſuper mali-ti-a Dominus De us no-
ſta bilis ſuper mali-ti-a et præſta bilis ſuper mali-ti-a
et præſta-bilis ſu-per mali-ti-a Dominus Deus no-
bilis ſu-per mali-ti-a Dominus De-us no-
-us no-ſter, Dominus Deus no-
-ſter, Dominus De-us no-ſter Deus no-ſter Domi-
Dominus De-us no-ſter Dominus Deus no-ſter Deus no-
-ſter Dominus Deus no-ſter, Deus no-ſter Dominus Deus no
-ſter Dominus De-us no-ſter Do-
-ſter Do-minus De-us no-ſter Do-minus De-us no-ſter
-nus De-us no-ſter Dominus De-us no-ſter
-ſter. Deus no-ſter Dominus De-us no-ſter
-ſter Dominus Deus no-ſter Dominus Deus no-ſter
-mi-nus De-us no-ſter De-us no-ſter

WILLIAM BIRD, the worthy and admirable ſcholar of the profound Tallis, is ſuppoſed to have been the ſon of Thomas Bird, one of the Gentlemen of Edward the Sixth's chapel, in which he was, himſelf, a ſinging-boy. By the great number of his eccleſiaſtical compoſitions to Latin words, and the ſeveral portions of the Romiſh ritual which he ſo frequently ſet to Muſic, and publiſhed late in life, he ſeems to have been long a zealous adherent to that religion. He muſt, however, have conformed to the church eſtabliſhments of Queen Elizabeth's reign; for, in 1563, he was choſen organiſt of Lincoln cathedral, where he continued till 1569, when, upon the accidental death of Robert Parſons (*b*), who was drowned at Newark upon Trent, he was appointed Gentleman of the Chapel Royal. Notwithſtanding which office, he ſeems to have compoſed the chief part of his Choral Muſic to Latin words, and to have publiſhed it in that language, as late as the middle of the reign of King James I.

In 1575, it appears by the title-page of the *Cantiones Sacræ*, and the patent annexed to that work, that he and Tallis were not only Gentlemen of the Royal Chapel, but *Organiſts* to her Majeſty Queen Elizabeth. Indeed both muſt have been great performers on the organ, to have been able to play ſuch of their pieces for that inſtrument as are ſtill preſerved; in which the paſſages, though awkward to performers who are only accuſtomed to modern Muſic, muſt have been ſuggeſted by hands that were habituated to the complicated, and now, almoſt, invincible difficulties of the ſixteenth century. And though the compoſitions for keyed-inſtruments, by theſe great maſters of harmony, are totally unimpaſſioned, and without grace, it is impoſſible not to regard their ingenuity and contrivance in the texture of the parts, with reſpect and wonder!

If we conſider the elaborate ſtyle of compoſition which prevailed, particularly in the church, during the time of Bird, and that he, like his maſter Tallis, was not only ambitious of vanquiſhing its uſual difficulties in the conſtruction of fugues and canons, but ſought new complications, perplexities, and involutions in the motion and

(*b*) See Vol. II. p. 567.

arrange-

arrangement of the parts, the following liſt of his works will not only manifeſt diligence, but fecundity.

Beſides the great ſhare he had in the *Cantiones Sacræ*, publiſhed in conjunction with his maſter Tallis, in 1575, when his name firſt appears as an author; and without enumerating many admirable compoſitions for the church and chamber, ſtill ſubſiſting, but which were never printed, or, at leaſt, not till after his deceaſe, he publiſhed

Pſalms, Sonnets, and Songs of Sadnes and Pietie, of five parts (*e*), 1588.

Liber primus ſacrarum Cantionum, quinque vocum (*f*), 1589.

Songs of ſundrie Natures, ſome of Gravitie, and others of Myrth, fit for all Companies and Voyces (*g*), 1589.

Gradualia ac Cantiones Sacræ, Lib. primus et ſecundus (*h*), 1607 and 1610.

The laſt work publiſhed by himſelf, was entitled,

Pſalms, Songs, and Sonnets: ſome ſolemne, others joyful, framed

(*e*) This work is dedicated to Sir Chriſtopher Hatton, Lord Chancellor, calling it his firſt production to Engliſh words. At the back of the title we have

"Reaſons briefly ſet downe by th' Auctor, to perſuade every one to learn to ſing.

"Firſt, It is a knowledge eaſily taught, "and quickly learned, wher there is a "good maſter, and an apt ſcoler.

"2. The exerciſe of ſinging is delightful to nature, and good to preſerve the "health of man.

"3. It doth ſtrengthen all parts of the "breaſt, and doth open the pipes.

"4. It is a ſingular good remedie for a "ſtuttering and ſtammering in the ſpeech.

"5. It is the beſt means to preſerve a "perfect pronunciation, and to make a "good orator.

"6. It is the only way to know where "nature hath beſtowed the benefit of a "good voyce: which gift is ſo rare, as "there is not one among a thouſand that "hath it: and in many that excellent gift "is loſt, becauſe they want art to expreſſe "nature.

"7. There is not any Muſicke of in"ſtruments whatſoever, comparable to "that which is made of the voyces of men, "where the voyces are good, and the "ſame well ſorted and ordered.

"8. The better the voyce is, the meeter "it is to honour and ſerve God therewith: "and the voyce of man is chiefly to be "employed to that end.

"*Omnis ſpiritus laudet Dominum.*

"Since ſinging is ſo good a thing,

"I wiſh all men would learn to ſing."

(*f*) The ſtyle of theſe *Sacred Songs*, which are dedicated to Edward Somerſet, Earl of Worceſter, is peculiarly grave and ſolid.

(*g*) Dedicated to Lord Hunſdon; to whom, as well as in the preface, he obſerves, that "ſince the publiſhing his laſt "labours in Muſicke, the exerciſe and love "of the art had exceedingly increaſed."

(*h*) The firſt book of theſe admirable pieces of harmony is dedicated to the Earl of Northampton, who had prevailed on King James to augment the ſalaries of the Gentlemen of the Chapel Royal. The ſecond book is dedicated to Lord Petre. Theſe compoſitions are equally grave and ſolemn with thoſe of Paleſtrina, to the ſame words, and ſeem in no reſpect inferior to the choral works of that great maſter.

to the Life of the Words (*i*), *fit for Voyces or Viols, of three, four, five, and ſix partes*, 1611.

Dr. Tudway's collection, in the Britiſh Muſeum, contains a whole ſervice in D minor, by Bird, with reſponſes, and the anthems, *Sing joyfully unto God* — *O Lord, turn thy Wrath* — (all publiſhed in the ſecond and third volumes of Dr. Boyce's Cathedral Muſic).—*O Lord, make thy Servant* — *Save me, O God* — *Prevent us, O Lord. Civitas ſancti tuo*, one of his *Sacrarum Cantionum*, or Sacred Songs, publiſhed 1589, has been long ſung in our cathedrals to the Engliſh words, "Bow thine ear, O Lord," and is one of the admirable pieces of harmony in the ſecond volume of Boyce's printed collection.

Dr. Aldrich, who was a great admirer and collector of the works of Bird, and who adapted Engliſh words to moſt of his compoſitions which have been uſed in our cathedrals, and that were originally ſet to parts of the Romiſh ſervice, in Latin, has bequeathed to Chriſt Church, Oxon, beautiful and correct copies of moſt of his productions. In the ſmall quarto ſet of books, already mentioned, near forty of his compoſitions are preſerved; and in another ſet, many more, with thoſe of Tallis, Taverner, Tye, White, Redforde, both the Mundys, Shepherd, Bull, and other cotemporary Engliſh maſters.

(*i*) Notwithſtanding this boaſt, he does not ſeem to have been more attentive to accent, or ſucceſsful in attempts at expreſſion, in theſe ſongs, than elſewhere. Indeed among his *Songs of ſundrie natures*, the obvious imitation of the words, by muſical intervals, in ſetting the 130th Pſalm, "*From Depth of Sinne*;" and that of the *truſſing*, or ſoaring and ſtooping of the falcon, in "*The greedy Hawke with ſooden Sight of Lure*," have not eſcaped him. But imitative and pictureſque Muſic, and ſuch beauties as proceed from light and ſhade, and variety of effect, were not in contemplation till ſome time after the muſical *Drama* was cultivated; ſo that, deficient as the compoſitions of our countrymen of the ſixteenth century may be, in theſe particulars, they are not more deſerving of cenſure than thoſe of the beſt maſters of Italy, France, and Flanders, of the ſame period. After pointing out, therefore, the *general* inattention at this time to proſody, accent, and quantity, in ſetting to Muſic every language, ancient and modern, it would be more candid to others, and, perhaps, kind to ourſelves, to examine the compoſitions of old maſters by ſuch rules as were at that period eſtabliſhed, than by *ex poſt facto* laws. We ſhould then find a grateful purity of harmony, ſuch as the age allowed, in which a ſparing uſe was made of ſuch diſcords only as were leaſt offenſive; an ingenuity of deſign and contrivance; a ſolemnity of ſtyle, and a ſober modulation: which, though not appropriated to Eccleſiaſtical Muſic only, in the time of Tallis and Bird, renders its performance peculiarly grave, and the ſenſations it excites totally remote from all thoſe which are now produced by modern Muſic of any kind, eccleſiaſtical or ſecular.

His

His pieces for the organ and virginals are almoſt innumerable. In a magnificent folio manuſcript, curiouſly bound in red Morocco, already mentioned (*k*), which is generally known by the name of QUEEN ELIZABETH'S VIRGINAL BOOK, there are near ſeventy of his compoſitions (*l*).

The firſt piece by Bird, in this book, and the eighth in the collection, is a *Fantaſia*, which generally implies a *Fugue*, in which the ſubject is as frequently changed as in ancient Choral Muſic, where new words require new accents and intervals; for as yet, it was not the cuſtom in compoſing fugues to confine a whole movement to one theme: and here Bird introduces five or ſix, wholly different and unconnected with each other (*m*).

The

(*k*) *Vide* p. 15.

(*l*) This book, equally valuable for its antiquity and contents, was purchaſed at Dr. Pepuſch's ſale, in 1762, by Mr. Robert Bremner, whoſe property it is at preſent. The writing is ſmall, but uncommonly neat, upon ſix lines. The compoſitions are in general extremely elaborate and difficult; particularly thoſe by Bird, Dr. Bull, and Giles Farnabie, who have all contributed largely to the furniſhing of this volume, which contains near three hundred pieces. The firſt movement in the book is an old Engliſh tune, called *Walſingham*, beginning in C natural, and ending in A major, which Dr. Bull has varied, in a moſt full and complicated ſtyle, thirty different ways. Signora Margarita, the wife of Dr. Pepuſch, when ſhe quitted the Opera ſtage, applied cloſely to the practice of the harpſichord; upon which inſtrument ſhe became a great proficient. However, with all her own diligence and talents, aſſiſted by the ſcience and experience of her huſband, ſhe was never able to vanquiſh the difficulties of this piece, by Dr. Bull. And ſeveral of Dr. Pepuſch's friends and pupils, who went frequently to his apartments at the Charter-houſe, have aſſured me, that though this manuſcript was conſtantly open upon her harpſichord deſk, ſhe never advanced to the end of the variations; as ſeems likewiſe manifeſt from the colour, as well as wear and tear, of the leaves, which are much more clean and entire in every other part of the book, than at the firſt ſtrains of this compoſition.

(*m*) The firſt regular fugue, for the organ, upon one ſubject, that I have ſeen, was compoſed by Peter Philips, about the end of the ſixteenth century, and is inſerted in the Virginal Book of Queen Elizabeth, which contains eighteen or twenty of his compoſitions. He was an Engliſhman, but reſided chiefly abroad, being for ſome time organiſt of the collegiate church of St. Vincent, at Soignies, in Germany; and afterwards engaged in the ſervice of the Archduke Albert of Auſtria. Draudius (*Bibl. Claſſ. et Exotica.*) has given the titles of ſeveral of his vocal compoſitions; and Peacham (p. 102.) ſays, "Nor muſt "I forget our rare countryman, Peter "Philips, organiſt to their *Altezza's*, at "Bruxels, now one of the greateſt ma"ſters of Muſicke in Europe. Hee hath "ſent us over many excellent ſongs, as "well *motets* as madrigals: he affecteth "altogether the Italian veine." *Second Edit.* 1634. This author has manifeſted conſiderable abilities in treating a ſingle ſubject, which he has introduced no leſs than thirty-nine times: ſimple; in augmentation; and in diminution. The harmony is very full, but the modulation being chiefly confined to the key-note, and its fifth, is ſomewhat monotonous; and the diviſions, in accompanying the ſubject, are now become too common and vulgar to afford pleaſure, or even to be heard with patience, by faſtidious judges of modern melody. It has been ſaid by M. Marpurg,

(*Traité*

The ſubject of the ſecond compoſition, by Bird, in the Royal Virginal Book, is the tune of an old ballad, "*Jhon come kiſs me now;*" of which, with great labour and ingenuity, he has varied the accompaniments ſixteen different ways; for while the treble, baſe, or ſome inward part, is always playing the original air, three other parts are moving in fugue, or running rapid and difficult diviſions (*n*). No. 52, is another *Fancie*; and 56, a *Pavan*, by Bird; which implied a grave majeſtic dance, in common time, ſimilar to the movement of the Peacock (*o*). This ſtrain was uſually followed by the *Galliard*; which, on the contrary, was a gay and lively dance, in triple time, but on the ſame ſubject as the preceding *Pavan* (*p*). No. 58, is entitled, *The Carman's Whiſtle*. From No. 58 to 69, the compoſitions are all by Bird; conſiſting chiefly of old tunes, with variations; among which is *Fortune*, a plaintive and expreſſive melody, to which the ballad, called *Titus Andronicus's Complaint*, inſerted in *Reliques of ancient Engliſh Poetry*, Vol. I. p. 204, was originally written. It has been imagined that the rage for variations, that is, multiplying notes, and diſguiſing the melody of an eaſy, and, generally, well-known air, by every means that a *ſpacca nota*, or *note ſplitter*, ſees poſſible,

(*Traité de la Fugue*), that fugues enjoy the privilege of greater longevity than any other ſpecies of Muſic; (*les fugues compoſées il y a cent ans ſont encore auſſi neuves que ſi elles l'avoient été de nos jours*;) but then the ſubjects muſt be ſober, pleaſing, and rigorouſly purſued, without extraneous epiſodes, or faſhionable diviſions, which being the *agrémens*, or *trimmings*, of the times, become antiquated, and often ridiculous, in a very few years. The ſimplicity of Corelli's ſtyle has doubtleſs greatly contributed to the longevity of his compoſitions; and it ſeems as if the more tranſient general uſe and favour of Purcell's productions, who flouriſhed about the ſame time, may be aſcribed to the temporary graces and embelliſhments with which, for the uſe of ignorant ſingers, he loaded his melodies, which his other excellencies of invention, modulation, and expreſſion of words, could not ſave from neglect. And in the courſe of my muſical reading, I have conſtantly found, by the *Riffioramenti* recommended at different times by muſicians of taſte in Italy, that written graces have the ſame fate in every country: they are the *furbelows* and *flounces* of the day, which become the ſooner obſolete and ridiculous, in proportion to the degree of caprice and fantaſticalneſs with which they are made.

(*n*) I ſhould have inſerted this air, and the variations, but that they are too numerous, and indeed too difficult, ever to be vanquiſhed by many of my muſical readers.

(*o*) It is ſometimes, however, written by the Italians, *Padoana*, as if it was peculiar to the city of Padua.

(*p*) See Morley's *Introd.* p. 187, 1ſt edit.

was the contagion of the preſent century; but it appears from the *Virginal Book*, that this ſpecies of *influenza*, or *corruption of air*, was more exceſſive in the ſixteenth century, than at any other period of Muſical Hiſtory.

Crowded and elaborate as is the harmony, and uncouth and antiquated the melody, of all the pieces in this collection by various compoſers, there is a manifeſt ſuperiority in thoſe of Bird over all the reſt, both in texture and deſign (*q*). In a later age his genius would have expanded in works of invention, taſte, and elegance; but, at the period in which he flouriſhed, nothing ſeems to have been thought neceſſary for keyed-inſtruments, except variations to old tunes, in which all the harmony was crowded, which the fingers could graſp, and all the rapid diviſions of the times, which they could execute. Even nominal *Fancies* were without fancy, and confined to the repetition of a few dry and unmeaning notes in fugue, or imitation. Invention was ſo young and feeble, as to be unable to go alone; and old chants of the church, or tunes of the ſtreet, were its leading-ſtrings and guides.

Though the Reformation had baniſhed ſuperſtition from the land, fragments of *canto fermo*, like rags of Popery, ſtill remained in our old ſecular tunes, and continued to have admiſſion in the new. Indeed the melodies of all the reſt of Europe had no other model than the chants of the church, till the cultivation of the Muſical Drama; whence all the rhythm, accent, and grace of modern Muſic, have manifeſtly been derived.

As *The Carman's Whiſtle* has more air, and is leſs complicated in the texture of the parts, than the reſt of Bird's Virginal Muſic, I ſhall preſent it to the reader, as a ſpecimen of the manner in which theſe vulgar tunes were played, on keyed-inſtruments, by the beſt maſters of Queen Elizabeth's time.

(*q*) *La Volta*, an Italian dance, *Wolſey's Wilde*, and *Callino Caſtorame*, all artificially wrought, and manufactured for the *Virginal Book*, by Bird, were melodies of the beſt and moſt chearful kind, of the times, and are ſtill airy and pleaſing.

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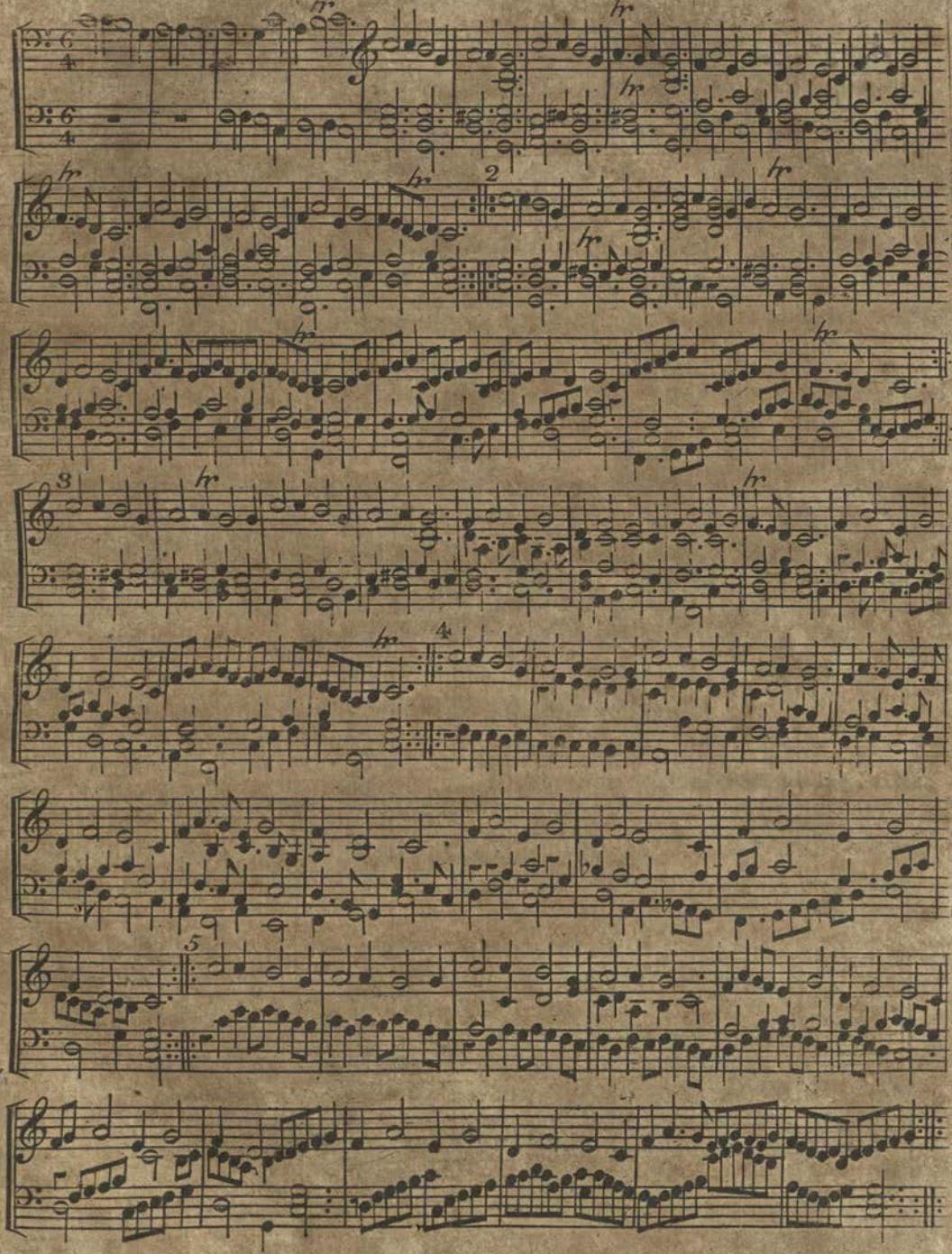
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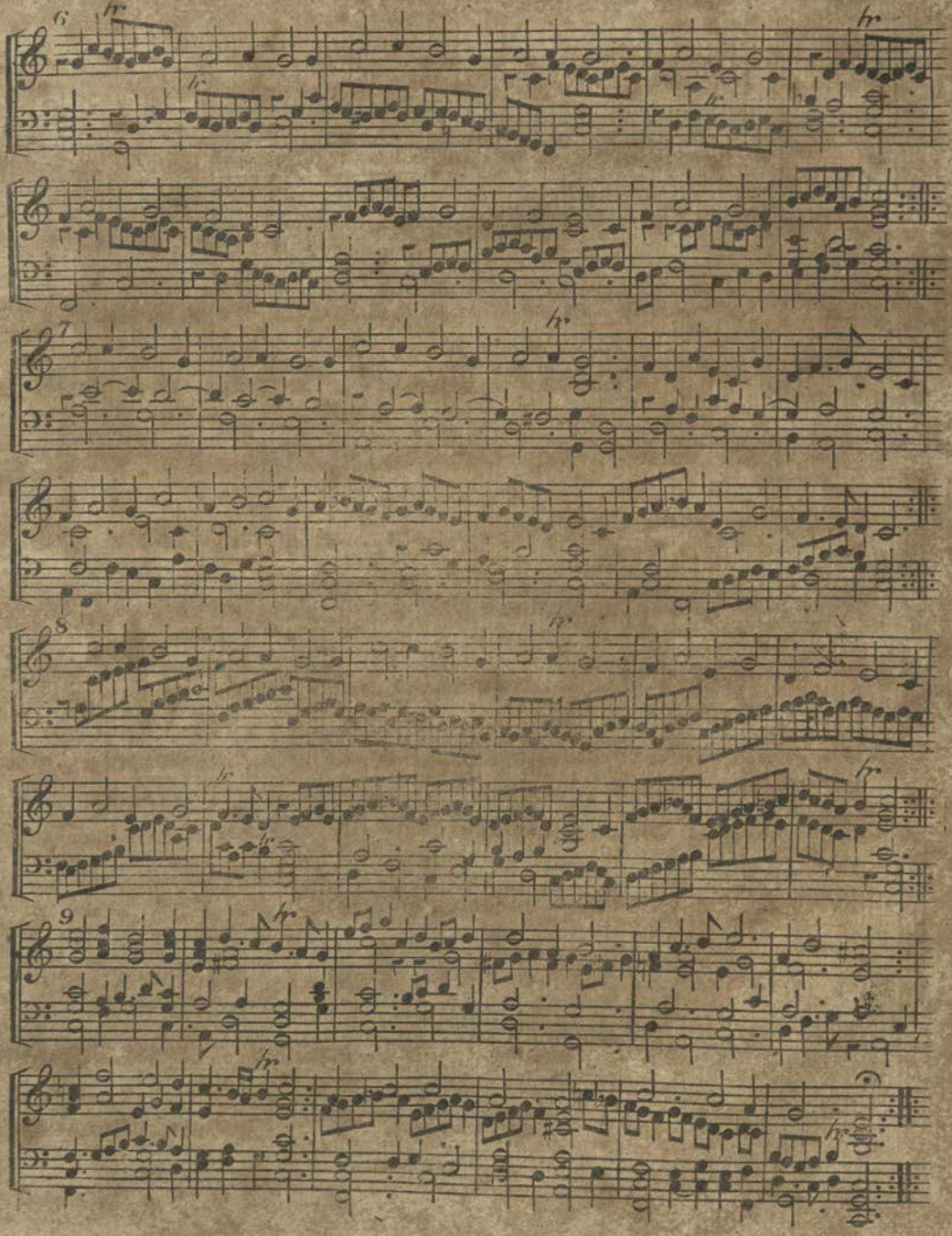
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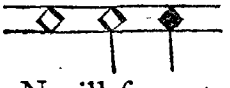
Beſides the great number of Bird's compoſitions for keyed-inſtruments, which are preſerved in the *Virginal Book* of Queen Elizabeth, another manuſcript collection of his pieces ſtill ſubſiſts, under the title of *Lady Nevil's Muſic Book*. It is a thick quarto, very ſplendidly bound and gilt, with the family arms beautifully emblazoned and illuminated on the firſt page, and the initials H N at the loweſt left hand corner. The Muſic is all written in large, bold characters, with great neatneſs, on four ſtaved paper, of ſix lines, by Jo. Baldwine, a ſinging-man at Windſor, and a celebrated copyiſt of Queen Elizabeth's time. The pieces contained in this collection, ſixteen of which are entered in that Queen's Virginal Book, amount to forty-two, with variations to many of them, of the moſt laboured and difficult kind. The notes, both white and black, are of the lozenge form, like thoſe of the printed Muſic of the ſame period.



Lady Nevill ſeems to have been the ſcholar of Bird, who profeſſedly compoſed ſeveral of the pieces for her Ladyſhip's uſe (*r*).

None of Bird's pieces for keyed inſtruments ſeem to have been printed, except eight movements in a thin folio book of leſſons that was engraved on copper, and publiſhed in the reign of King James I. under the following title: "PARTHENIA, or the Mai-"denhead of the firſt Muſicke that ever was printed for the Virgi-

(*r*) The firſt compoſition in the book is entitled *Ladye Nevill's Grownde*; the ſecond, *Qui paſſe*; for my Lady Nevill. The reſt are entered in the following order: † *The March before the Battell.* This in Queen Elizabeth's book is called "*The* "*Earl of Oxford's March.*" *The Battell*; *the March of Footemen*; *the March of Horſemen*; *the Trumpetts*; *the Iriſh Marche*; *the Bagpipe and Drone*; *the Flute and Drone*; *the March to fight*; *Tantara*; *the Battells be joyned*; *the Retreat*; *the Galliarde for the Victorie*; *the Barley Breake: the Galliarde Gygg*; † *the Hunt's upp*; † *Ut. re. mi. fa. ſol. la.* Then follow nine *Pavians*, and nine *Galliardes*, ſeveral of which are in the Royal Virginal Book. After which is the *Voluntarie Leſſon*; † *Will you walk the Woods ſoe wylde*, (compoſed in 1590); † *the Mayden's Songe*; *a Leſſon of Voluntarie*; *the ſecond Grownde*; † *Have with you to Walſingham*; *All in a Garden grene*; *the Lord Willobie's Welcome Home*; † *the Carman's Whiſtle*; † *Hugh Aſhton's Grownde*; *a Fancie, for my Lady Nevill*; † *Sellinger's Rownde*; *Munſer's* (Monſieur's) *Almaine*; *the tenth Pavian*; *a Fancie*; *a Voluntarie.*—The pieces with this mark † are in Queen Elizabeth's Virginal Book.

It is recorded by the copyiſt that his labour was "ffiniſhed and ended the leventh "of September; in the yeare of our Lorde "God, 1591. and in the 33. yeare of the "raigne of our Sofferaine Ladie Elizabeth, "by the Grace of God, &c. By me, Jo. "Baldwyne, of Windſore."

" nalls." Compoſed by three famous maſters: William Byrd, Dr. " John Bull, and Orlando Gibbons, Gentlemen of his Majeſties " moſt illuſtrious Chappel (*s*)." Theſe leſſons, though not equally difficult with ſome of thoſe in the Virginal Books of Queen Elizabeth and Lady Nevill, are rather more dry and ungraceful.

The canon, *Non nobis Domine*, appears in none of his works publiſhed by himſelf, or collected by others, before the year 1652; when Hilton inſerted, and prefixed the name of Bird to it, in a collection of *Catches, Rounds*, and *Canons*. But as no claim was laid to it by, or in favour of, any other compoſer, before or ſince that time, till about the middle of the preſent century, when it was given to Paleſtrina by Carlo Ricciotti, who publiſhed, in Holland, among his concertos, a fugue in eight parts, on the ſame ſubject, there ſeems no doubt remaining of our countryman Bird having been the author of that pleaſing and popular compoſition (*t*).

(*s*) Bird being here called " Gentilman " of his Majeſties chappel," ſeems to imply, that he was ſtill living when it was publiſhed. King James died 1525, and Bird 1523. The three firſt movements in this collection, conſiſting of a *Preludium*; *Pavana*; *Sir William Peder*; and *a Galiardo*; are in G minor, and may be called a *Suite* of Leſſons. The fourth and fifth movements, *Preludium*; and *Galiardo, Mrs. Marye Brownlo*, in C; and the *ſixth, ſeventh and eighth, Pavana, the Earle of Salſbury*; *Galiardo primo*; and *Galiardo ſecundo, Mrs. Marye Brownlo*, in A minor; conſtitute what may likewiſe be regarded as two other *Suites de Pieces*, or Sets of Leſſons.

(*t*) Zarlino, Paleſtrina, and many others of the old Italian maſters, have made the ſame ſeries of ſounds the ſubject of incidental points in their compoſitions, but in none of their works have I been able to diſcover a *regular Canon* on the ſame *motivo*. Morley has worked upon it, p. 160, but calls it " a moſt common point." —— This celebrated canon has been lately ſaid, by the ingenious author of " *Letters on various Subjects*," to contain " ſome paſ- " ſages not to be endured." And indeed the eſtabliſhed and fundamental rules for the uſe of diſcords are thrice violated in this favourite compoſition; for bar 6 and 9, the 7th is reſolved on the 8th; and bar 10, an unprepared 7th aſcends to the 8th, while the baſe is ſtationary. But I believe this laſt fault is occaſioned by our performing this ſpecies of canon in a manner different from that uſed by our anceſtors; who finiſhed, *one at a time*, as they began. I am ſorry, however, to be of a different opinion from a writer of acknowledged good taſte in the polite arts, with reſpect to *Catches of all kinds*; but it ſeems to me as if the cenſure he has paſſed on them were too ſevere, and too general. There are ſurely ſome catches, not only ingeniouſly compoſed, but of which the humour is at once pleaſant and innocent, and which may, therefore, without *degrading human nature*, in their turn, have admiſſion into good company during times of hilarity, as well as elegies, and the muſical *Comedies Larmoiantes*, or *ſerious glees*, in the more maudlin moments of artificial melancholy. Catches acted on a ſtage, or *over-acted* in a room, I pretend not to defend. Humour is the gift of too few for it ever to be found equally diſtributed to a whole club, or company of ſingers, either in public or private.

Bird died in 1623, ſurviving his maſter Tallis thirty-eight years; and if we ſuppoſe him to have been twenty in the year 1563, when he was choſen organiſt of Lincoln, he muſt have been eighty at his deceaſe. Peacham, in his *Complete Gentleman*, ſpeaks of him with great reverence (*u*); as does his pupil, Morley, in his *Introduction*, as well as every profeſſor and muſical writer of his own and later times. At this remote period but little, however, can be known of his private life, which was too ſtudious and ſedentary to have furniſhed hiſtory, at any time, with events of general intereſt (*x*). That he was a diligent cultivator of his art appears from his numerous works, which are more the productions of meditation and ſtudy, than of haſte and enthuſiaſm. That he was pious, the words he ſelected, and the ſolemnity and gravity of ſtyle with which he ſet them, ſufficiently evince. Of his moral character and natural diſpoſition, there can perhaps be no teſtimonies more favourable, or leſs ſubject to ſuſpicion, than thoſe of rival profeſſors, with whom he appears to have lived during a long life with cordiality and friendſhip. And, of the goodneſs of his heart, it is, to me, no trivial proof, that he loved, and was beloved, by his maſter, Tallis (*y*), and ſcholar, Morley (*z*); who, from their intimate connexion with him, muſt have ſeen him *en robe de chambre*, and been ſpectators of all the

(*u*) "For Motets and Muſicke of piety "and devotion, as well for the honour of "our nation, as the merit of the man, I "preferre above all others our Phœnix, "Mr. William Byrd, whom in that kind I "know not whether any may equall. I "am ſure none excell, even by the judge-"ment of France and Italy, who are very "ſparing in their commendation of ſtran-"gers, in regard of that conceipt they "hold of themſelves. His *Cantiones Sa-"cræ*, as alſo his *Gradualia*, are meere "angelicall and divine; and being of him-"ſelfe naturally diſpoſed to gravity and "piety, his verne is not ſo much for light "madrigals or canzonets; yet his *Virgi-"nella*, and ſome others in his firſt ſet, "cannot be mended by the firſt Italian of "them all." *Second Impreſſion*, p. 100.

(*x*) With reſpect to what Ant. Wood aſſerts in his Faſti, that "Bird was excel-"lent in mathematics," it is, in his uſual way, ſupported by no proof; and indeed mathematics have ſo little to do with practical Muſic, either in compoſition or performance, that thoſe muſicians who are moſt ignorant of the ratio or philoſophy of ſounds ſeem conſtantly to have arrived at the higheſt degree of excellence in the ſelection, combination, and refinement of them in practice, by the mere aſſiſtance of experience, and the gift of good ears and powerful nerves.

(*y*) The *Cantiones Sacræ* were compoſed and publiſhed jointly by theſe great maſters in 1575.

(*z*) His *Introduction* is dedicated to his maſter Bird.

operations

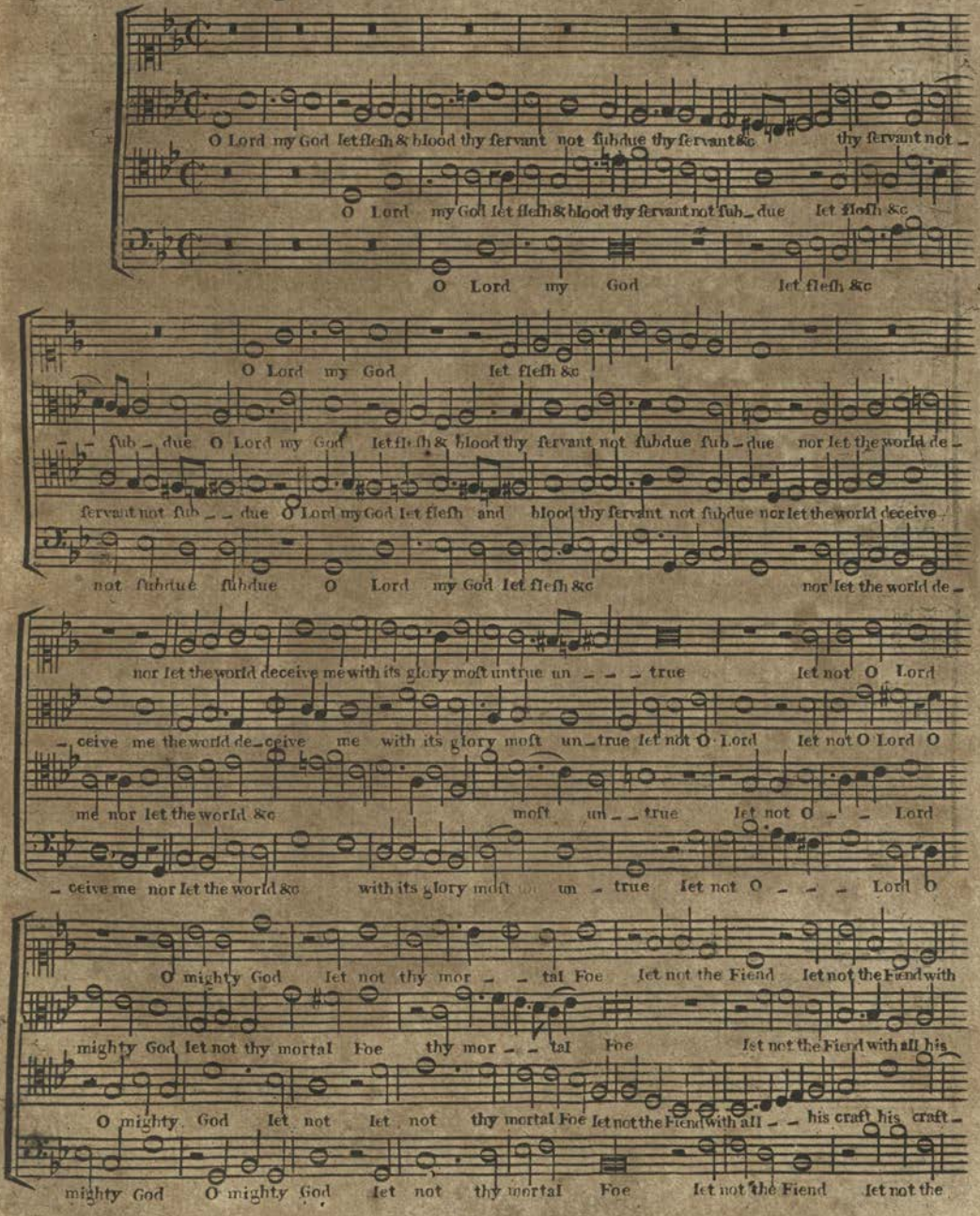
operations of temper, in the oppoſite ſituations of ſubjection and dominion.

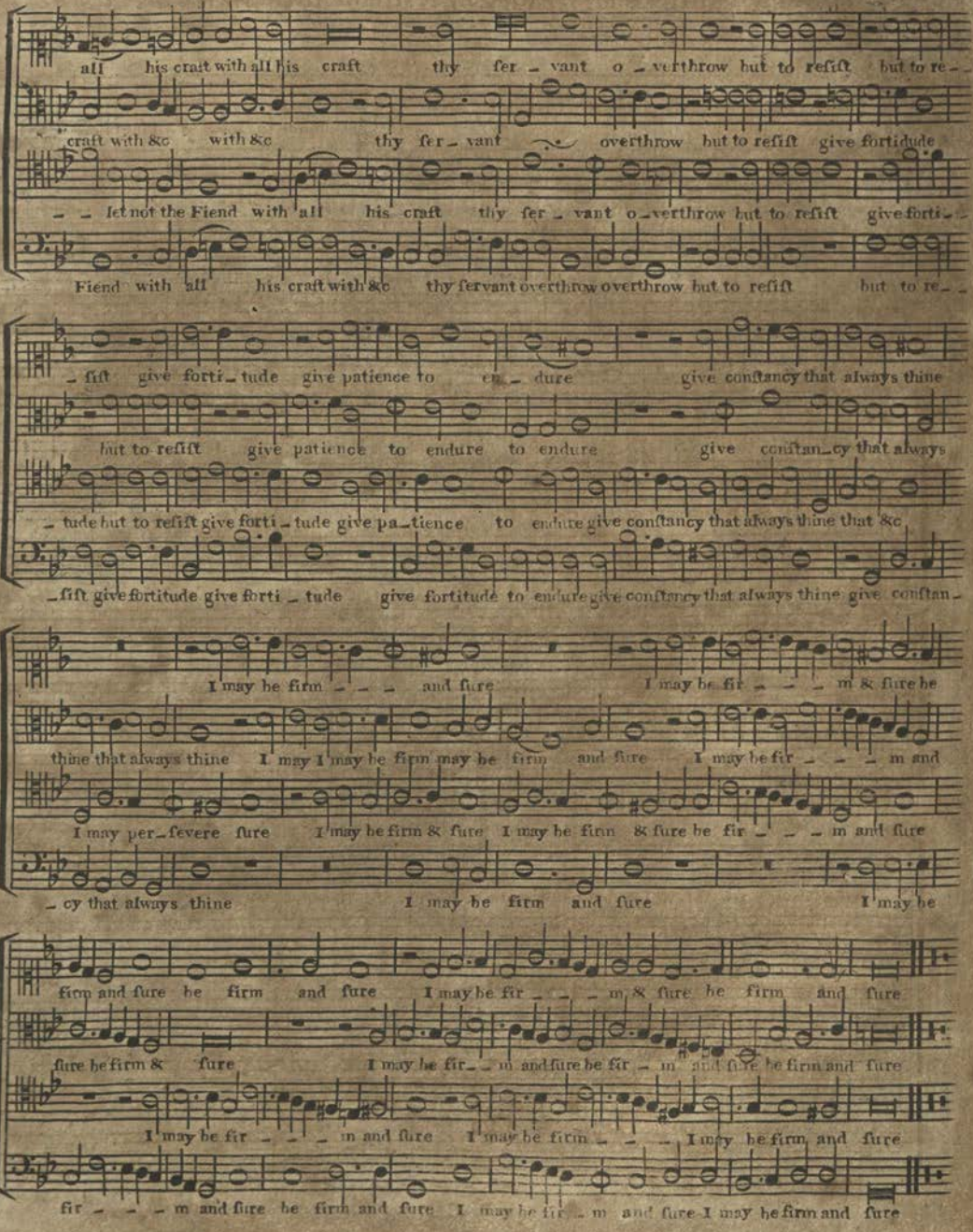
Indeed, the beſt memorials of a profeſſional man's exiſtence are his ſurviving works; which, from their having been thought worthy of preſervation by poſterity, entitle him to a niche in the Temple of Fame, among the benefactors of mankind. The phyſician who heals the diſeaſes, and alleviates the anguiſh of the body, certainly merits a more conſpicuous and honourable place there; but the muſician, who eminently ſooths our ſorrows, and innocently diverts the mind from its cares during health, renders his memory dear to the grateful and refined part of mankind, in every civiliſed nation.

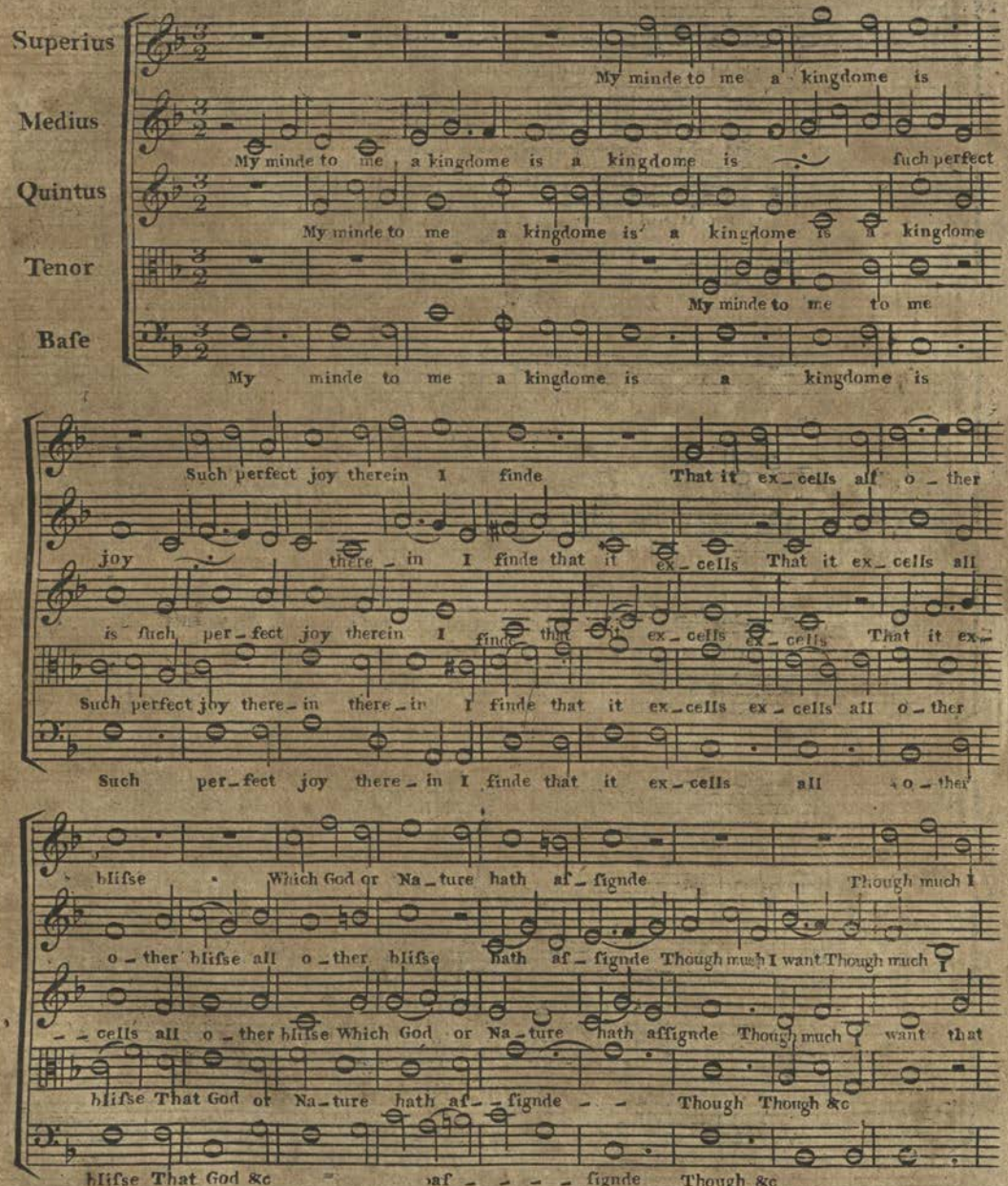
Of this great harmoniſt's Sacred Muſic, beſides what is contained in the collections of Dr. Tudway and Dr. Boyce, as admirable monuments ſtill remain in all our cathedrals, it ſeems the leſs neceſſary to inſert ſpecimens here. I ſhall, however, preſent the lovers of antiquity with a *Sacred* and a *Secular Song*, as examples of his clear and learned ſtyle: the firſt is valuable for the gravity and ſimplicity of the ſubjects in fugue, as well as for the purity of the harmony; and the ſecond is rendered extremely curious by the ingenuity and abilities with which each theme propoſed by the *ſuperius* is perpetually anſwered by the other parts, from the beginning to the end of the compoſition.

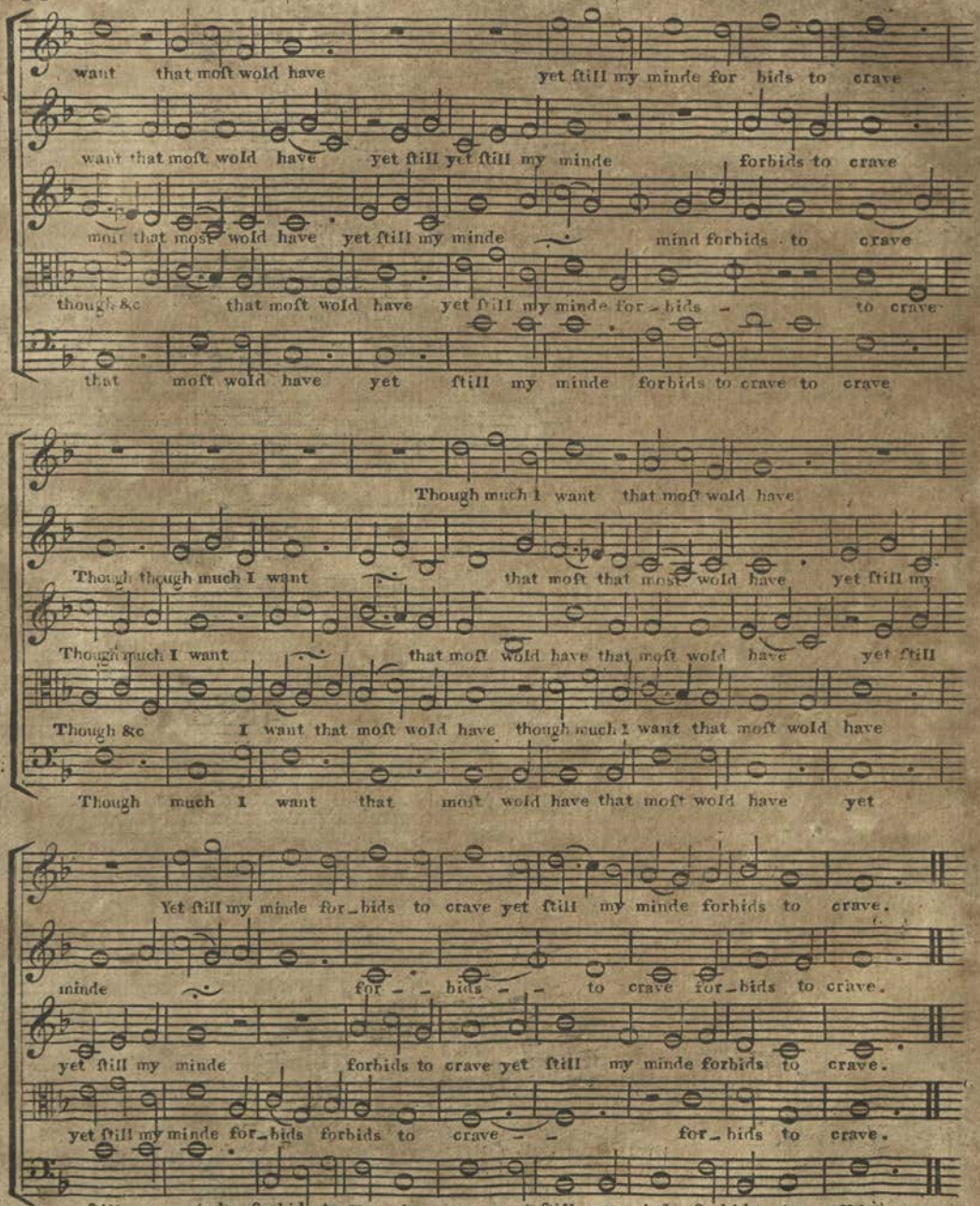
(*a*) The ſecond of the following compoſitions, in order to hear the effect of the harmony and contrivance, may be performed as an inſtrumental piece, with three violins, tenor, and baſe; or ſung as a ſingle ſong, making the *Superius* the vocal part, and the other parts the accompaniments.

From the Songs of fundrie natures, of Will.m Bird; Printed 1589.




all his craft with all his craft thy fer_vant o_verthrow but to resist but to re_
craft with &c with &c thy fer_vant overthrow but to resist give fortitude
_ _ let not the Fiend with all his craft thy fer_vant o_verthrow but to resist give forti_
Fiend with all his craft with &c thy fervant overthrow overthrow but to resist but to re_
_sist give forti_tude give patience to en_dure give constancy that always thine
but to resist give patience to endure to endure give constan_cy that always
_tude but to resist give forti_tude give pa_tience to endure give constancy that always thine that &c
_sist give fortitude give forti_tude give fortitude to endure give constancy that always thine give constan_
I may be firm _ _ _ and sure I may be fir _ _ _ m & sure be
thine that always thine I may I may be firm may be firm and sure I may be fir _ _ _ m and
I may per_fevere sure I may be firm & sure I may be firm & sure be fir _ _ _ m and sure
_cy that always thine I may be firm and sure I may be
firm and sure be firm and sure I may be fir _ _ _ m, & sure be firm and sure
sure be firm & sure I may be fir _ _ m and sure be fir _ m and sure be firm and sure
I may be fir _ _ _ m and sure I may be firm _ _ _ I may be firm and sure
fir _ _ _ m and sure be firm and sure I may be fir _ m and sure I may be firm and sure


Superius
Medius
Quintus
Tenor
Baſe
My minde to me a kingdome is
My minde to me a kingdome is a kingdome is ſuch perfect
My minde to me a kingdome is a kingdome is a kingdome
My minde to me to me
My minde to me a kingdome is a kingdome is
Such perfect joy therein I finde That it ex_cells all o_ther
joy there_in I finde that it ex_cells That it ex_cells all
is ſuch per_fect joy therein I finde that it ex_cells ex_cells That it ex_
Such perfect joy there_in there_in I finde that it ex_cells ex_cells all o_ther
Such per_fect joy there_in I finde that it ex_cells all o_ther
bliſse Which God or Na_ture hath aſ_ſignde Though much I
o_ther bliſse all o_ther bliſse hath aſ_ſignde Though much I want Though much
_ _cells all o_ther bliſse Which God or Na_ture hath aſſignde Though much I want that
bliſse That God or Na_ture hath aſ_ _ſignde _ _ Though Though &c
bliſse That God &c aſ_ _ _ _ ſignde Though &c


want that moſt wold have yet ſtill my minde for bids to crave
want that moſt wold have yet ſtill yet ſtill my minde forbids to crave
mout that moſt wold have yet ſtill my minde mind forbids to crave
though &c that moſt wold have yet ſtill my minde for bids to crave
that moſt wold have yet ſtill my minde forbids to crave to crave
Though much I want that moſt wold have
Though though much I want that moſt that moſt wold have yet ſtill my
Though much I want that moſt wold have that moſt wold have yet ſtill
Though &c I want that moſt wold have though much I want that moſt wold have
Though much I want that moſt wold have that moſt wold have yet
Yet ſtill my minde for bids to crave yet ſtill my minde forbids to crave.
minde for bids to crave for bids to crave.
yet ſtill my minde forbids to crave yet ſtill my minde forbids to crave.
yet ſtill my minde for bids forbids to crave for bids to crave.
ſtill my minde forbids to crave to crave yet ſtill my minde forbids to crave.

THOMAS MORLEY, a diſciple of Bird, Bachelor of Muſic, and one of the Gentlemen of Queen Elizabeth's chapel, acquired more celebrity by his treatiſe, entitled, *A plaine and caſie* INTRODUCTION *to Practical Muſicke*, than by his performance or compoſitions, though eminent for both.

If due allowance be made for the quaintneſs of the dialogue and ſtyle of the times, and the work be conſidered as the firſt regular treatiſe on Muſic that was printed in our language, the author will merit great praiſe for the learning and inſtruction it contains. At preſent, indeed, its utility is very much diminiſhed, by the diſuſe of many things which coſt him great pains to explain; as well as by the introduction of new methods of notation, new harmonies, and new modulations, ſince his time, which, to render intelligible, require a more recent elementary treatiſe. Yet though this work is redundant in ſome particulars, and deficient in others, it is ſtill curious, and juſtly allowed to have been excellently adapted to the wants of the age in which it was written. However, its late republication in the original form, *totidem verbis*, whatever honour it may reflect on the memory of the author, ſomewhat diſgraces later times, which have not ſuperſeded this, by producing a better and more complete book of general inſtructions in Engliſh, after the lapſe of ſo many years, and the perpetual cultivation and practice of the art, in our country, both by native muſicians and foreigners (*a*).

Having

(*a*) ANALYSIS of Morley's *Introduction*:—The *Gammut* and *Time-table* employ the eight or nine firſt pages of this work. After which, *Moods*, *Ligatures*, *Points of Imperfection*, and *Alteration*, *Augmentation*, and *Diminution*, all now obſolete, occupy fifty pages. The old and exploded proportions given under the names of *Figuration*, *Tripla* in the minim, *Quintupla*, *Sefquialtera*, *Induction*, and *Seſquitertia*, would now be ſtudied *à pure perte*, as no good ear can bear, or ſound judgment make uſe of them.

The ſecond part likewiſe is waſted in frivolous dialogue and now uſeleſs matter. The definitions of concords and diſcords, indeed, and their uſe in diſcant, or plain counterpoint, are the ſubjects of converſation; but the knowledge it conveys is ſo inadequate to preſent purpoſes, and the ſtudent is led to it by ſuch an indirect road, that it is to be feared he will be ſo bewildered in the purſuit, as to acquire but little *clear gain* for his trouble. Indeed the prohibitions are ſuch as will lead a ſtudent of the preſent time into doubt and error. Page 75, he utterly condemns, as againſt the principles of Muſic, the uſe of two fifths, though one be *falſe*. Indeed the uſe of the *Tritonus* and falſe fifth is conſtantly avoided by old harmoniſts; which is excluding the uſe of one of the moſt abundant ſources of beauty and paſſion in modern Muſic. Whoever firſt combined the ſharp 3d and 7th.

Having ſpoken of Morley as a theoriſt, I ſhall proceed to conſider his merit as a practical muſician. And, in comparing his compoſitions with thoſe of his predeceſſors, they do not appear ſo original as I at firſt imagined them. During the time of writing his *Introduction*,

7th to the 5th of the key, and inverted this chord into $\frac{6}{4}$ to the ſecond, $\frac{6}{5}$ to the ſharp ſeventh, and $\frac{6}{4}$ to the fourth of a key, conferred as refreſhing a benefit on the craving lovers of Muſic, as Moſes on the thirſty Iſraelites, in producing water with his wand from the rock on mount Horeb. Theſe combinations, though unknown to old maſters, are utterly indiſpenſable in the preſent *Regle de l'Octave*.

To ſay the truth, Maiſter Morley is not very nice or accurate in theſe examples of counterpoint which are given as his own, and left as models of perfection. Page 76, in the laſt example, there are two faults, which would not be pardoned by modern ears or judgment: in the firſt of the two, bar 5, the fourth between C and G, is inſipid and unmeaning; and in the ſecond of the examples, bar 5, the modulation from the chord of D major to C, is uſed *ſans liaiſon*, and, in *two parts*, without a warrantable or good effect. f♯g D. C. Few of the examples are elegant, or worthy of imitation, now; and it appears as if the attentive examination of good modern compoſitions, in ſcore, would be of infinitely more ſervice to a ſtudent, than the peruſal of all the books on the ſubject of Muſic that were written during the ſixteenth and ſeventeenth centuries. Corelli, Handel, and Geminiani, for *Fugues*; Haydn, Vanhal, Boccherini, J. Chr. Bach, Abel, Giardini, &c. for *Symphonies*, *Quartets*, *Trios*, and other Muſic for violins; Alberti, Domenico Scarlatti, Emanuel Bach, Schobert, Eichner, Haydn, and Kozeluch, for *harpſichord and Piano forte pieces*; Pergoleſi, Haſſe, Jomelli, Galuppi, Piccini, Sacchini, Paeſiello, and Sarti, for *vocal compoſitions*; and, above all, Handel for organ and choral Muſic: all eaſy to be found in our own country, and all models of perfection in correctneſs of compoſition, knowledge of inſtruments, rhythm, modulation, new effects, pathos, fire, invention, and grace.

It has been my wiſh conſtantly to do juſtice to the learning and contrivance of old maſters, and to recommend the ſtudy and performance of their works to my readers, as curious and hiſtorical ſpecimens of the beſt Muſic of their own times; but not as the *ſole* ſtudies and models of perfection to *young profeſſors*, who wiſh to pleaſe, proſper, and are expected to keep pace with modern improvements. To ſuch I would *firſt* recommend the ſtudy of the beſt *modern* authors; and then, as matters of curioſity and amuſement, to enquire into the productions and genius of former times, in order to extend their knowledge and views, and prevent embarraſſment or ſurprize, whenever they happen to be called upon to perform or ſpeak of ſuch works.

The third part of Morley's Treatiſe contains more curious ſpecimens of uſeful knowledge in old counterpoint, than the reſt of the book. He is much obliged, however, to Tigrini, whoſe *Compendium* was publiſhed 1588, and others, for many of his examples, whoſe names ought not to have been concealed. Tigrini has indeed been pillaged with ſuch haſte, that a typographical error has not been corrected; a few of theſe cadences have even been diſingenuouſly diſguiſed, and their places tranſpoſed.

Upon the whole, though the book is curious, and full of information concerning the Muſic of the ſixteenth century, it muſt be owned, that the language in which it is written, is at once uncouth and affected; and that neither the melody nor harmony it recommends and teaches, is of this world, at leaſt, of this age; no certain ſcale is given of major or minor keys; nor is the modulation he uſes, that of the preſent times. Indeed no keys are determined except F major, and D and A minor; and though ſo much is written concerning the *moods*, or meaſure, yet nothing is ſaid of *accent*, or the *preparation*, *uſe*, and *reſolution* of *diſcords* in general.

duction,

duction, he muſt of courſe have conſulted the productions of many authors; and he has not done it unprofitably, as a compoſer, any more than a theoriſt. It has been ſaid, that "we often remember "what we read, without recollecting that we ever *had* read it; "hence it frequently happens, that what we take for invention, "is only reminiſcence (*b*);" which is a charitable apology for ſeeming plagiariſm. The melodies, however, of Morley, are ſomewhat more flowing and poliſhed than thoſe of the old authors, on whoſe property his memory, perhaps imperceptibly, had faſtened: but, beſides theſe, it is plain that he ſometimes condeſcended to uſe the ſame materials as his cotemporaries, and to interweave the favourite paſſages of the times into his works, of which the following is a chronological liſt:

Canzonets, or little ſhort Songs, of three voices -	1593.
Madrigals, to four voices - - -	1594.
Ballets, or *Fa las*, to five voices - -	1595.
Madrigals, to five voices - - -	1595.
Canzonets, or little ſhort Airs, to five and ſix voices	1597.

Of the following publications he was little more than the editor:

Madrigals, to five voices, collected out of the beſt Italian authors - - - - -	1598.
The Triumphs of ORIANA, to five and ſix voices: compoſed by divers ſeveral aucthors. Newly publiſhed by Thomas Morley, Batchelor of Muſicke, and Gentleman of hir Majeſties honourable chappel (*c*).	1601.

Conſort

(*b*) *Eſſais de* Trublet, To. I. p. 26.

(*c*) Theſe madrigals, in number twenty-four, of which the Muſic of the 13th and 24th was compoſed by Morley, were written, ſet, and publiſhed, in honour of Queen Elizabeth, who is figured under the name of *Oriana*. The compoſers of the reſt were Michael Eſte, Daniel Norcome, John Mundy Batchelor of Muſic, Ellis Gibbons, John Benet, John Hilton B. M. George Marſon B. M. Richard Carlton, John Holmes, Richard Nicholſon, Thomas Tomkins, Michael Cavendiſh, William Cobbold, John Farmer, John Wilby, Thomas Hunt B. M. Thomas Weilkes, John Milton, father of the great poet, George Kirbye, Robert Jones, John Leſley, and Edward Johnſon B. M.

As Italy gave the *Ton* to the reſt of Europe, but particularly to England, in all the fine arts, during the reign of Queen Elizabeth, it ſeems as if the idea of employing all the beſt compoſers in the kingdom to ſet the ſongs in the *Triumphs* of *Oriana* to Muſic, in honour of our *Virgin* Queen, had been ſuggeſted to Morley, and his patron, the Earl of Nottingham, by Padre Giovenale, afterwards Biſhop of Saluzzo,

80135

Conſort Leſſons, made by divers exquiſite authors, for ſix different inſtruments to play together, *viz.* the treble lute, pandora, citterne, baſe violl, flute, and treble violl. Dedicated to the Lord Mayor, 2d edit. (*d*) 1611.

A plaine and eaſie Introduction to Practicall Muſicke, 1597 & 1608.

It does not appear that any of Morley's Church Muſic was printed during his life. Dr. Tudway, however, has inſerted ſeveral valuable choral compoſitions, by him, in the collection made for Lord Harley, 1715; among which are his "Funeral or Dirge "Anthems, as performed at Weſtminſter Abbey at Royal and "Noble Funerals," and printed by Dr. Boyce, in the firſt volume of his Cathedral Services; and an Evening Verſe Service, in five parts, in D minor, which has never been printed. In Queen Elizabeth's Muſic-book there are likewiſe five different ſets of leſſons, or pieces for the virginal, compoſed by Morley.

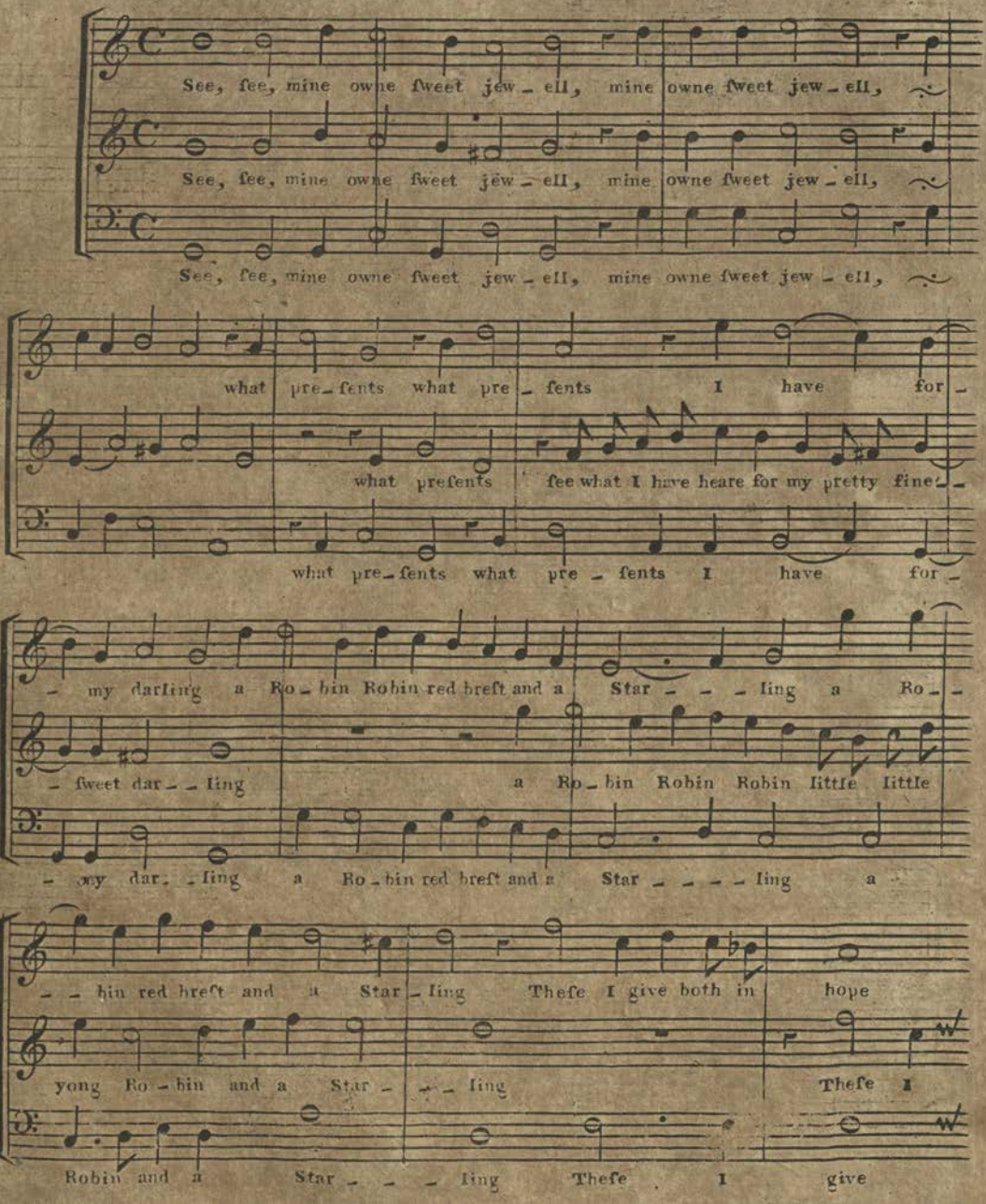
As ſo many of his pieces have been lately printed in ſcore for the new edition of his *Introduction*, I ſhall only give here, as ſpecimens of his lighter ſtyle of compoſition, the two following canzonets; in the performance of which, thoſe who are not accuſtomed to the Muſic of the ſixteenth century, will be much embarraſſed with the broken phraſes and falſe accents of the melody, in which there is ſo total a want of rhythm, as renders the time extremely difficult to keep with accuracy and firmneſs.

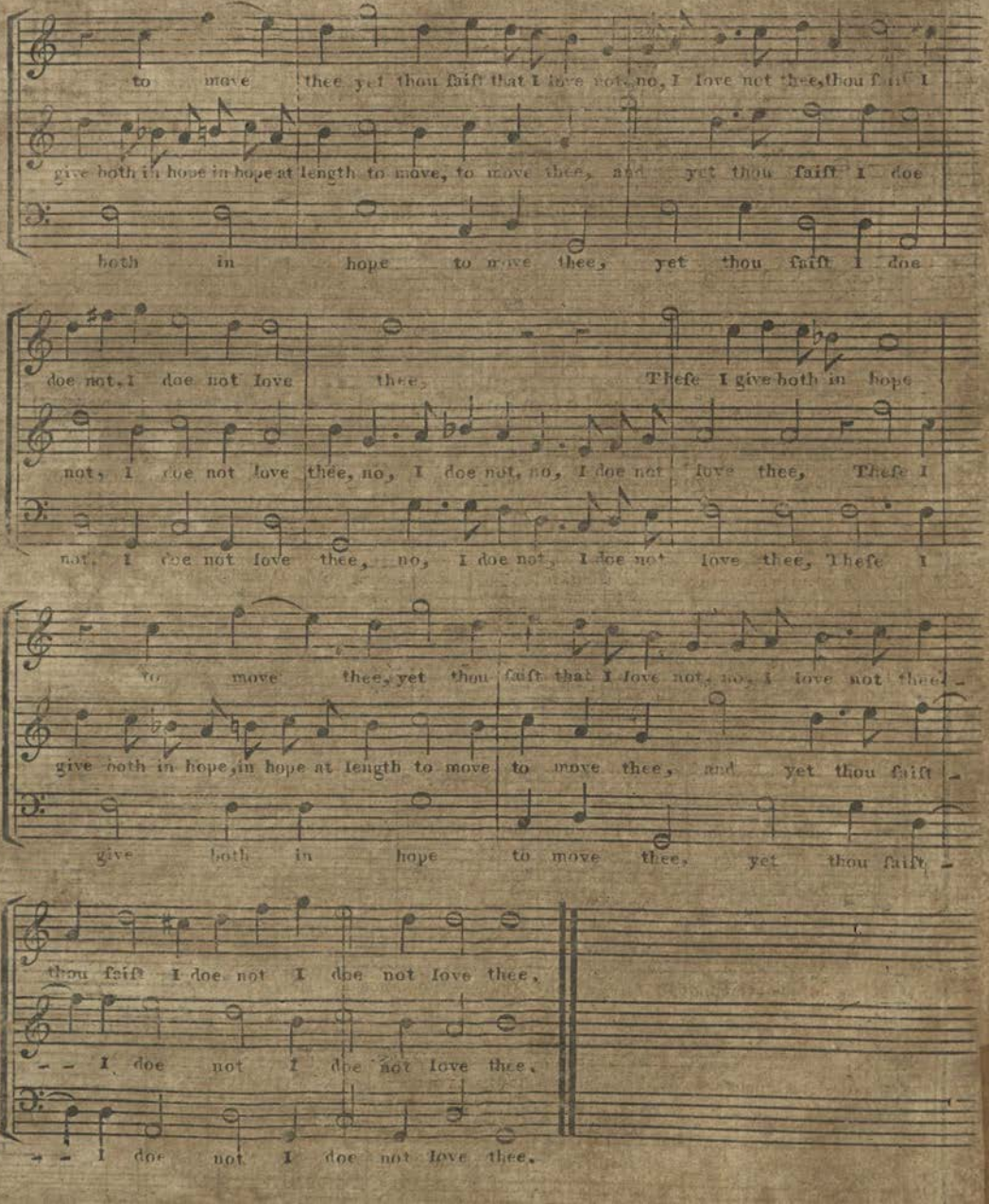
luzzo, who employed thirty-ſeven of the moſt renowned Italian compoſers to ſet *Canzonetti* and madrigals in honour of the *Virgin Mary*, publiſhed under the following title: *Tempio Armonico della beatiſſima Virgine noſtra Signora, fabbricatole per opera del Reverendo* P. Giovenale, A. P. *della Congregatione dell' Oratorio. Prima Parte, a tre voci.* Stampata in Roma da Nicolo Mutii. 1599. in 4to.

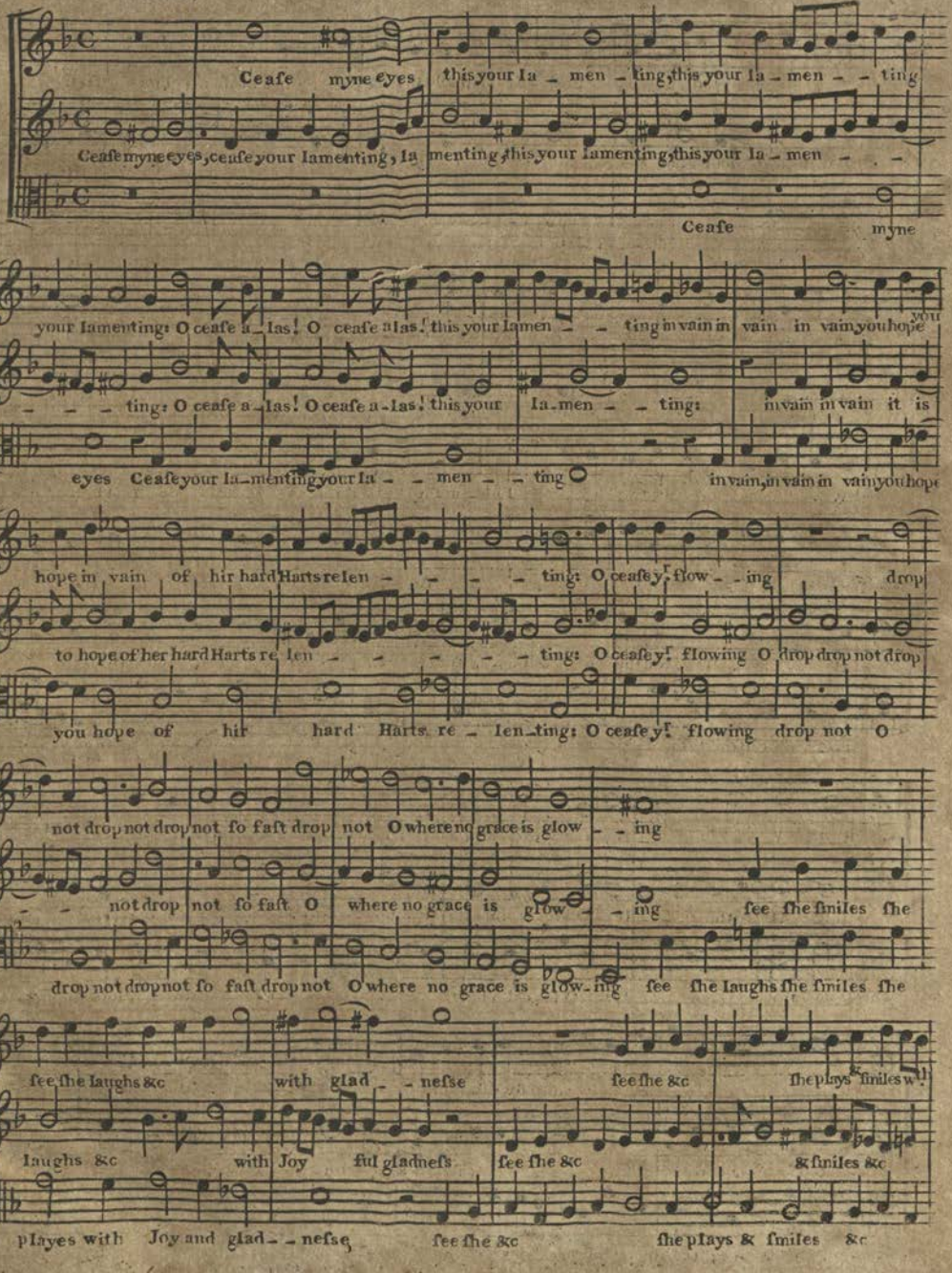
(*d*) Maſter Morley ſuppoſing, perhaps, that the harmony which was to be heard through the clattering of knives, forks, ſpoons, and plates, with the gingling of glaſſes, and clamorous converſation of a city-feaſt, need not be very accurate or refined, was not very nice in ſetting parts to theſe tunes, which are ſo far from correct, that almoſt any one of the city waits would, in muſical cant, have *vamped* as good an accompaniment *ſur le champ*, or rather *ſur le chant*, which ſeems the original and true reading of that phraſe. (See Vol. II. what has been ſaid of *Extemporary Diſcant*, p. 142.) I remember, very early in my muſical life, to have heard one of the town waits, at Shrewſbury, *vamp a baſe* upon all occaſions, he being utterly unable to read any one that was written; and as my ears were ſeldom much offended by the diſſonance, I ſuppoſe that, by habit, he contrived at leaſt to begin and end in the right key, and was quick in purſuing accidental modulation.

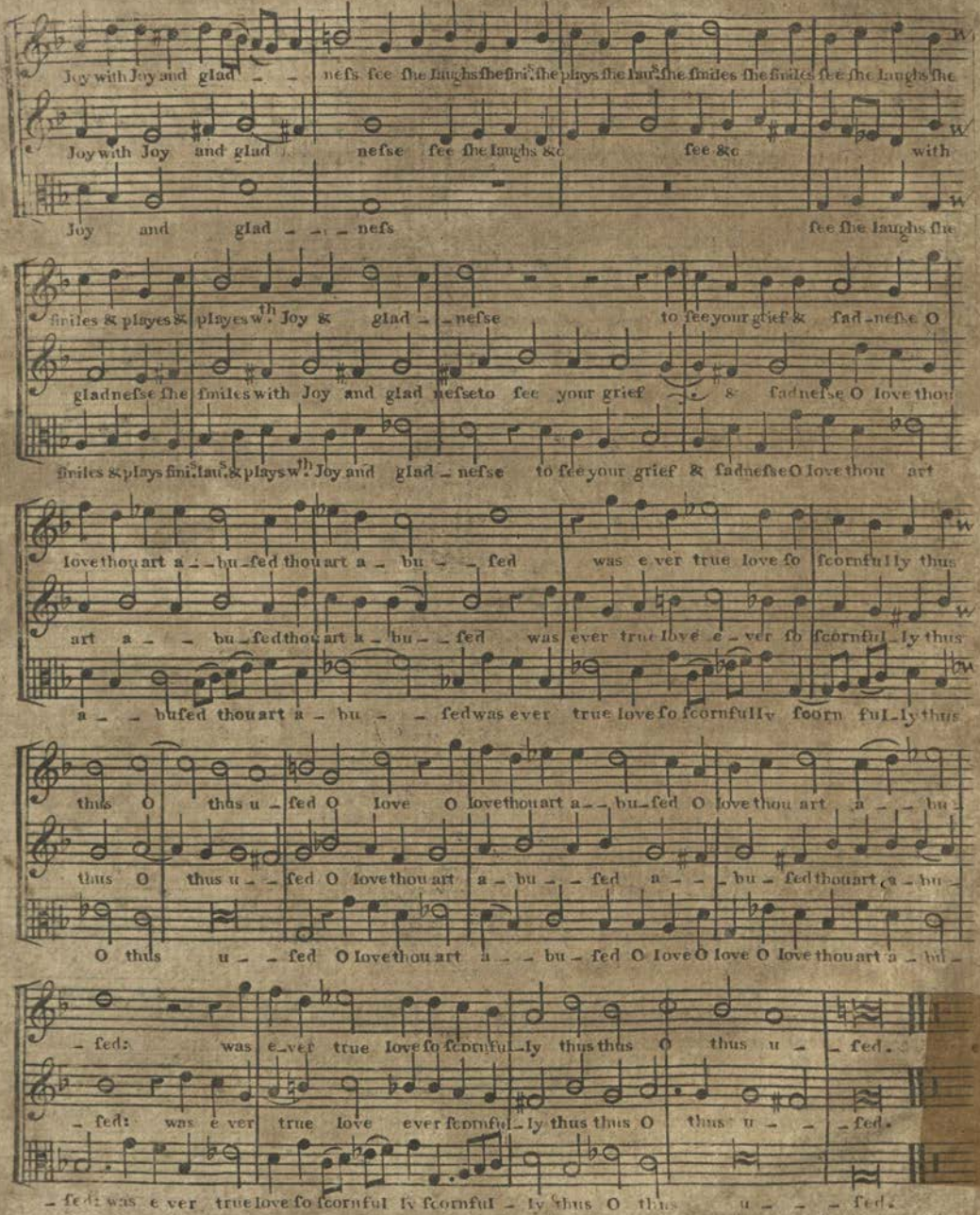
CANZONET.

Canzonet. from the 2d. Edit: of Morley's ſhort ſongs to 3 voices. Printed 1606.




to move thee yet thou saift that I love not, no, I love not thee, thou saift I
give both in hope in hope at length to move, to move thee, and yet thou saift I doe
both in hope to move thee, yet thou saift I doe
doe not, I doe not love thee, These I give both in hope
not, I doe not love thee, no, I doe not, no, I doe not love thee, These I
not, I doe not love thee, no, I doe not, I doe not love thee, These I
to move thee, yet thou saift that I love not, no, I love not thee -
give both in hope, in hope at length to move to move thee, and yet thou saift -
give both in hope to move thee, yet thou saift -
thou saift I doe not I doe not love thee,
- - I doe not I doe not love thee,
- - I doe not I doe not love thee.


Ceafe myne eyes this your la - men - ting, this your la - men - - ting
Ceafe myne eyes, ceafe your lamenting, la menting, this your lamenting, this your la - men - - -
Ceafe myne
your lamenting: O ceafe a - las! O ceafe a las! this your lamen - - ting in vain in vain in vain you hope
- - - ting: O ceafe a - las! O ceafe a - las! this your la - men - - ting: in vain in vain it is
eyes Ceafe your la - menting your la - - men - - ting in vain, in vain in vain you hope
hope in vain of hir hard Harts relen - - - - ting: O ceafe y. flow - - ing drop
to hope of her hard Harts re len - - - - - ting: O ceafe y. flowing O drop drop not drop
you hope of hir hard Harts re - len - ting: O ceafe y. flowing drop not O
not drop not drop not fo faft drop not O where no grace is glow - - ing
- not drop not fo faft O where no grace is glow - - ing fee fhe fmiles fhe
drop not drop not fo faft drop not O where no grace is glow - ing fee fhe laughs fhe fmiles fhe
fee fhe laughs &c with glad - - nefse fee fhe &c fhe plays & fmiles w.
laughs &c with Joy ful gladnefs fee fhe &c & fmiles &c
playes with Joy and glad - - nefse fee fhe &c fhe plays & fmiles &c


Joy with Joy and glad - - nefs fee fhe laughs fhe fmi. fhe plays fhe lau. fhe fmiles fhe fmiles fee fhe laughs fhe
Joy with Joy and glad nefse fee fhe laughs &c fee &c with
Joy and glad - - - nefs fee fhe laughs fhe
fmiles & playes & playes w. th Joy & glad - nefse to fee your grief & fad - nefse O
gladnefse fhe fmiles with Joy and glad nefse to fee your grief & fadnefse O love thou
fmiles & plays fmi. lau. & plays w. th Joy and glad - nefse to fee your grief & fadnefse O love thou art
love thou art a - - bu - fed thou art a - bu - - fed was e ver true love fo fcornfully thus
art a - - bu - fed thou art a - bu - - fed was ever true love e - ver fo fcornful - ly thus
a - - bufed thou art a - bu - - fed was ever true love fo fcornfully fcorn ful - ly thus
thus O thus u - fed O love O love thou art a - - bu - fed O love thou art a - - bu -
thus O thus u - - fed O love thou art a - bu - - fed a - - - bu - fed thou art a - bu -
O thus u - - fed O love thou art a - - bu - fed O love O love O love thou art a - bu -
- fed: was e - ver true love fo fcornful - ly thus thus O thus u - - fed.
- fed: was e ver true love ever fcornful - ly thus thus O thus u - - fed.
- fed: was e ver true love fo fcornful ly fcornful - ly thus O thus u - - - fed.

The Burial Service, ſet by Morley, which is ſuppoſed to be the firſt that was compoſed after the Reformation, ſtill continues to be uſed in Weſtminſter Abbey, on great and ſolemn occaſions (*e*).

It is uncertain when this ingenious and ſtudious muſician died; but it is ſuppoſed to have been about the year 1604.

(*e*) I heard this Service admirably performed in the year 1760, by the three united choirs of Weſtminſter, St. Paul's, and the Chapel-Royal, at the funeral of his late Majeſty, George II. in Weſtminſter Abbey, where it had a moſt ſolemn effect. Nothing ſeems better ſuited to ſo awful an occaſion than this Muſic, in a minor key, and chiefly in ſimple counterpoint, but with a grave, and now *uncommon*, harmony and modulation, which added to the grandeur of the effect. The few ſhort points of fugue and imitation introduced in this compoſition are ſuch as were not common when the ſervice was produced, nor have any of them been debaſed ſince by vulgar uſe. As this compoſition is ſo admirably printed by Dr. Boyce, and may be eaſily conſulted, I ſhall detain the muſical reader with a few remarks on it, referring to that copy, without reprinting it here. And I ſhall begin by obſerving, that the four firſt bars are remarkably ſolemn, and that the major third to G, after being ſtrictly in G minor, the preceding part of the phraſe, is unexpectedly grand and pleaſing. The point at "And though after my ſkin, worms "deſtroy this body," is admirably conducted. And, though in ſimple counterpoint only, the harmony and modulation to "The Lord gave, and the Lord hath "taken away," convey ſomething peculiarly majeſtic and grateful to my ears. The points at "He cometh up, and is cut "down," and "Of whom may we "ſeek for ſuccour," diverſify and give relief to the plain counterpoint in an ingenious manner; but the paſſage "Shut not "thy merciful ears to our prayers," is extremely beautiful in the three eſſentials of good Muſic: melody, harmony, and accent. Every part is *chantante*, or ſings, without any ſeeming ſubſerviency to the reſt; and the words, which ſeldom happens in Muſic of the ſixteenth century, are well expreſſed, if we except the length given to the particle *to* in the treble and counter-tenor parts, which might eaſily be corrected by aſſigning the two firſt ſounds to the more important word "ears," and allowing only a crotchet to the following prepoſition. And in this manner the words of many of our old and venerable compoſitions for the church might be adjuſted, in order to obviate the objections that are juſtly made to the want of attention in their authors to accent and ſyllabic quantity: and this ſeems to be infinitely more deſirable than the ſuperſeding theſe admirable ſpecimens of choral harmony, in favour of more inſipid modern productions, which can boaſt of no other perfection than that, which, according to Pope, is in the power of every dull grammarian and critic, who "Commas and points can ſet exactly "right." But this alone will not conſtitute good Muſic, without genius, invention, melody, harmony, modulation, and variety of meaſures and effects. I ſhall only mention one point more in Morley's Burial Service, where the greateſt Muſical Art is united with the happieſt verbal expreſſion, at "Suffer us not at "our laſt hour," and where the ſupplication is made in each part with great reverence and ſolicitude. Indeed I ſee but one paſſage which I could wiſh otherwiſe than the author has left it: and that is at "I "heard a voice from Heaven," where the word "from" being in the ſame harmony as the ſubſtantive "Heaven," is inſipid and unmeaning. The natural combination for that leading and unaccented part of the bar, ſeems to be C, with a 6th. I cannot conclude this note without requeſting ſuch of my readers as underſtand and feel good compoſition, to attend to the ſolemn, unuſual, and pleaſing effect produced in many places of this ſervice by mere common chords: particularly at theſe words, "He "fleeth as it were a ſhadow;" and by the flat 6th given to G, when the ear is habituated to expect a 5th: as at theſe words, "Bleſſed are the dead which die in the "Lord."

The

The proſperous reign of Queen Elizabeth was perhaps not rendered more illuſtrious by the muſical productions of Tallis, Bird, and Morley, than the performance of Doctor JOHN BULL, whoſe abilities on the organ and virginal ſeem to have been truly wonderful. This great muſician was born about 1563, in Somerſetſhire. His Muſic-maſter was William Blitheman, organiſt of the chapel-royal to Queen Elizabeth, in which capacity he was very much celebrated. Bull, on the death of his maſter, in 1591, was appointed his ſucceſſor in the Queen's chapel; and in 1596, at the recommendation of her Majeſty, he had the honour of being the firſt that was appointed Muſic-profeſſor to Greſham college. And though unable to compoſe and read his lectures in Latin, according to the founder's original intention, ſuch was his favour with the Queen and the public, that the executors of Sir Thomas Greſham, by the *ordinances*, bearing date 1597, diſpenſed with his knowledge of the Latin language, and ordered "The ſolemn Muſick lecture to be "read twice every week, in manner following, *viz.* the thoretique "part for one half hour, or thereabouts; and the practique, by "concert of voice or inſtruments, for the reſt of the hour: "whereof the firſt lecture *ſhould* be in the Latin tongue, and the "ſecond in Engliſh.—But becauſe at this time Mr. Doctor Bull, "who is recommended to the place by the Queen's moſt excellent "Majeſty, being not able to ſpeak Latin, his lectures are permitted "to be altogether in Engliſh, ſo long as he ſhall continue in the "place of Muſic lecturer there (*f*)."

At firſt, application was made to the two Univerſities, by the Lord Mayor and corporation of London, jointly with the Mercer's company, left truſtees of this inſtitution, to nominate two perſons in all the liberal arts fitly qualified to read lectures in their ſeveral facul-

(*f*) Ward's *Lives of the Profeſſors of Greſham College*, Pref. p. viii. The firſt lecture read by Bull, at Greſham College, was printed the ſame year that it was pronounced, under this title: "The *Oration* "of Maiſter John Bull, Doctor of Muſicke, "and one of the Gentlemen of hir Maje-"ſties Royall Chappell, as he pronounced "the ſame, beefore divers worſhipful perſons, the Aldermen and Commoners of "the citie of London, with a great multitude of other people, the 6th day of October, 1597, in the new erected Colledge of "Sir Thomas Greſham, Knt. deceaſed: "made in the commendation of the founder, "and the excellent ſcience of Muſicke." Imprinted at London by Thomas Eſſe.

ties;

ties; but this application was not continued, as ſome jealouſy ſeems to have been awakened at Oxford and Cambridge, leſt this new college ſhould be prejudicial to thoſe ancient ſeats of learning.

What effect this liberal foundation had on other faculties let the friends and patrons of each particular ſcience ſay; but as to Muſic, it is hardly poſſible to read the lives of the Profeſſors without lamenting that the deſign of ſo noble an inſtitution, eſtabliſhed on ſuch an extenſive plan, ſhould be ſo entirely fruſtrated as to become wholly uſeleſs to that city and nation for whoſe inſtruction it was benevolently intended. Dr. Bull, the only perſon on the liſt of Muſic profeſſors, who ſeems to have been able to inform by theory, or amuſe by practice, thoſe who attended the muſical lectures, reſigned his profeſſorſhip in 1607 (*g*). So that except about nine years from the date of the eſtabliſhment, to the preſent times, it does not appear that the ſcience of ſound, or practice of the muſical art, has been advanced by ſubſequent profeſſors. For in the following liſt, given by Dr. Ward, up to the year 1740, including Dr. Clayton, elected 1607; John Taverner, 1610, who was no relation of the muſician of that name, mentioned in the ſecond volume; Richard Kight, 1638; William Petty, 1650, afterwards the famous Sir William Petty; Dr. Thomas Baynes, 1660; William Perry, 1681; John Newy, 1696; Dr. Robert Shippen, 1705; Dr. Edward Shippen, his brother, 1710; John Gordon, 1723; and Thomas Brown, 1739; though all men of learning and abilities in other faculties, yet no one of them had ever diſtinguiſhed himſelf, either in the theory or practice of Muſic; nor are any proofs remaining that they had ever ſtudied that art, the *arcana* of which they were appointed to unfold! What an abuſe of reaſon and munificence does it ſeem, that thoſe who had never meditated on the art, or been taught, themſelves, ſhould be fixed upon to teach, and direct the ſtudies of others!

A ſilly ſtory has been told by Ant. Wood (*b*), concerning a feat

(*g*) Indeed during more than a year of his profeſſorſhip, Mr. Thomas Bird, ſon of the venerable William Bird, exerciſed the office of a ſubſtitute to Dr. Bull, while he travelled on the continent for the recovery of his health.

(*b*) *Faſti Oxon.* Vol. I. c. 131.

performed

performed by Dr. Bull, who, at St. Omer's, when he firſt viſited the continent, to a compoſition originally written in forty parts, added forty more in a few hours; which is ſo impoſſible, as not to be worth relating.

After the deceaſe of Queen Elizabeth, he was appointed organiſt to King James. And July the 16th, 1607, when his Majeſty and Prince Henry dined at Merchant-Taylor's hall, the royal gueſts were entertained with Muſic, both vocal and inſtrumental, as well as with ſeveral orations. And while his Majeſty was at table, according to Stow, "Mr. Doctor Bull, who was free of that com-"pany, being in a citizens gowne, cappe, and hood, played moſt "excellent melody upon a ſmall payre of organs, placed there for "that purpoſe onely (*i*)." In December, of the ſame year, he reſigned his profeſſorſhip of Greſham college, but for what reaſon does not appear, as he continued in England ſeveral years afterwards.

In 1613 he quitted England, and entered into the ſervice of the Archduke, in the Netherlands. He afterwards ſeems to have been ſettled at Lubeck, at which place many of his compoſitions in the liſt publiſhed by Dr. Ward, are dated; one of them as late as 1622, the ſuppoſed year of his deceaſe.

Dr. Bull has been cenſured for quitting his eſtabliſhment in England; but it is probable that the increaſe of health and wealth was the cauſe and conſequence. Indeed he ſeems to have been praiſed at home, more than rewarded; and it is no uncommon thing for one age to let an artiſt ſtarve, to whom the next would willingly erect ſtatues. The profeſſorſhip of Greſham college was not then a ſinecure. His attendance on the chapel royal, for which he had forty pounds per annum, and on the Prince of Wales, at a ſimilar ſalary, though honourable, were not very lucrative appointments for the firſt performer in the world, at a time when ſcholars were not ſo profitable as at preſent; and there was no *public playing*, where this moſt wonderful muſician could diſplay his abilities, and receive their due applauſe and reward.

(*i*) *Chron.* p. 891. edit. 1615.

A liſt of more than two hundred of Dr. Bull's compoſitions, vocal and inſtrumental, is inſerted in his Life, which, when it was written in 1740, were preſerved in the collection of Dr. Pepuſch. The chief part of theſe were pieces for the organ or virginal; near ſixty of them I have now before me, in the Muſic-book of Queen Elizabeth, and the printed collection, called *Parthenia*. An *In nomine*, of five parts, I have ſcored from the Chriſt Church ſet of manuſcript books in Dr. Aldrich's collection, and have attentively peruſed his choral compoſition in the collections of Dr. Tudway and Dr. Boyce, which is the ſame verſe anthem, with different words, for two voices, with a chorus (*k*). In all his vocal Muſic that I have ſeen, there ſeems to be much more labour and ſtudy, than genius. Tallis and Bird had ſo long accuſtomed themſelves to write for voices, that the parts in their compoſitions are much more natural and flowing than thoſe of Bull. In looking at the ſingle parts of Tallis and Bird, there are notes and paſſages which appear wholly inſipid and unmeaning, as melody; but which, when heard in harmony with any other part, produce admirable effects.

Indeed, poſſeſſed as he was of ſuch extraordinary powers of execution on keyed-inſtruments, I have been frequently aſtoniſhed, in peruſing Dr. Bull's leſſons, at the few new and pleaſing paſſages which his hand ſuggeſted to his pen. It has been ſaid, that the late Dr. Pepuſch preferred Bull's compoſitions to thoſe of Couperin and Scarlatti, not only for harmony and contrivance, but air and modulation: an aſſertion which rather proves that the Doctor's taſte was *bad*, than Bull's Muſic *good*. Though I ſhould greatly admire the hand, as well as patience, of any one capable of playing his compoſitions; yet, *as Muſic*, they would afford me no kind of pleaſure: *Ce ſont des notes, & rien que des notes*; there is nothing in them which excites rapture. They may be heard by a lover of Muſic with as

(*k*) In Dr. Tudway's MS. the words are "Almighty God, who by the leading of a "ſtar;" and in Dr. Boyce's printed copy, "O Lord my God, I will exalt thee." In Dr. Ward's liſt of Bull's works, we have the initial words of the following anthems: "Deliver me, O God;" "In thee, O "Lord;" with two *Miſereres*, one of two, and another of three voices; an *In nomine*, of five parts; and five madrigals and motets, to Engliſh words, for four, five and ſix voices.

little

little emotion as the clapper of a mill, or the rumbling of a poſt-chaiſe.

After ſuch frequent mention of the extreme difficulty of theſe old pieces, in mercy to modern performers, it may with truth be ſaid, that the loſs, to refined ears, would not be very great, if they ſhould for ever remain unplayed and undeciphered. For being generally built on ſome old and vulgar pſalmodic tunes, unmeaning in themſelves, the crowded harmony and multiplied notes with which they are loaded, have not rendered them more pleaſing. Indeed the infallible conſequences of a young practitioner beſtowing ſuch time and labour on them as may be neceſſary to ſubdue the difficulties of execution they contain, would be corruption of taſte, and neglect of more uſeful ſtudies. A preference to ſuch obſolete Muſic, at the excluſion of all other, would be like ſtudying and ſpeaking no other language than that of Chaucer, which, though once the dialect of the Court, is now, if uſed at all, only that of the loweſt clowns and ruſtics, in provinces the moſt remote from the capital.

The Inſtrumental Muſic of Queen Elizabeth's reign ſeems to partake of the pedantry and foppery of the times: eternal fugues upon dry and unmeaning ſubjects were the means of eſtabliſhing reputation for *learning* and *contrivance*; as dull diviſions and variations, in which the change was generally from bad to worſe, ſeem to have been the only qualifications which entitled a profeſſor to eminence for *taſte* and *invention*.

The very terms of *Canon* and *Fugue* imply reſtraint and labour. Handel was perhaps the only great Fughiſt, exempt from pedantry. He ſeldom treated barren or crude ſubjects; his themes being almoſt always natural and pleaſing. Sebaſtian Bach, on the contrary, like Michael Angelo in painting, diſdained facility ſo much, that his genius never ſtooped to the eaſy and graceful. I never have ſeen a fugue by this learned and powerful author upon a *motivo*, that is natural and *chantant*; or even an eaſy and obvious paſſage, that is not loaded with crude and difficult accompaniments.

As the youth of Bull muſt neceſſarily have been ſpent in ſubduing the difficulties of other compoſers, he ſeems, in his riper years,

to

to have made the invention of new difficulties of every kind, which could impede or diſmay a performer, his ſole ſtudy. It ſeldom happens that thoſe poſſeſſed of great natural force of hand, on any inſtrument, ſubmit to the drudgery of much dry ſtudy; but this gift was ſo far from relaxing the labour and diligence of Dr. Bull, that he entered deeper into all the *arcana* of the art, and pedantry of the times, than moſt of his cotemporaries. That he was "exquiſitely "ſkilled in canon," has been given as one of the moſt irrefragable proofs of his being a great muſician; and canons, *recte et retro*, and *per arſin et theſin*, in triangular, and other fantaſtical forms, are carefully preſerved, as ſtupendous ſpecimens of his abilities.

Walſingham has been a ſubject upon which Dr. Bull and Bird have exerciſed their abilities in the moſt elaborate manner. In the fifteenth century, popular tunes were the foundations upon which the greateſt contrapuntiſts conſtructed even the maſſes which they ſet to Muſic; and in the next, the Engliſh, no longer in want of theſe tunes in the church, poliſhed, and tricked them up for the chamber, with every art and embelliſhment they could deviſe.

Both Bird and Bull have likewiſe worked on the hexachord, *ut re mi fa ſol la*, aſcending and deſcending; upon which theme they have conſtructed elaborate and ingenious leſſons, of the moſt difficult execution. That of Bull has paſſages for the left hand, which perhaps none but himſelf could play during his own time, and which I have never ſeen introduced in any compoſitions of the preſent century, except thoſe of Sebaſtian Bach, or heard executed, but by Palſcha, near forty years ago; who muſt have vanquiſhed them by the inceſſant labour of ſeveral years, out of his ſhort life; for he was then but eight years old. A new, but ſimilar difficulty, has lately been deviſed for keyed-inſtruments, in the rapid diviſions for one hand, in *octaves*, which great application only can vanquiſh. The execution of long and rapid diviſions of thirds and ſixths, and even of common chords, is not frequently wanted in modern Muſic, and therefore they would baffle and embarraſs the greateſt performers, who have not worked at ſuch paſſages with unremitting labour. But beſides theſe difficulties, there are others

of *meaſure*, in Bull's Leſſons, where, in four parts, the left hand has two of ſix crotchets in a bar, while the right plays nine to each ſemibreve of the hexachord.

Specimens of the difficulties abounding in the compoſitions of the golden age of Queen Elizabeth, ſhall be laid before the muſical reader, in order to invalidate the vulgar cant of ſuch as are determined to blame whatever is modern, and who, equally devoid of knowledge and feeling, reprobate as *traſh* the moſt elegant, ingegious, and often ſublime compoſitions, that have ever been produced ſince the laws of harmony were firſt eſtabliſhed.

Indeed, we ſhould ſuppoſe that the pieces of Bull were compoſed to be *tried*, not played; for private practice, not public uſe; as they ſurpaſs every idea of difficulty that can be formed from the leſſons of Handel, Scarlatti, Sebaſtian Bach; or, in more modern times, Emanuel Bach, Müthel, and Clementi.

There are near twenty leſſons in Queen Elizabeth's book, by GILES FARNABY, little leſs difficult than thoſe of Bird and Bull (*l*). Theſe great muſicians, the wonder and delight of their times, ſeem to have had no conception of brilliancy or embelliſhment, but what aroſe from breaking common chords into *Arpeggio*, or rapidly running up and down the ſcale in notes tied three, and often four times. They ſeem, however, to have been the greateſt players in Europe, till Freſcobaldi introduced a ſuperior ſtyle of treating the organ, diveſted of rapid and frivolous diviſions, which diſgrace that moſt noble and comprehenſive of all inſtruments (*m*).

At preſent, the pieces of Bird, Bull, and Farnaby, muſt doubtleſs appear dry and monotonous, for want of air, variety of movement, and modulation; yet before theſe qualities were cultivated, expected, or indeed exiſting, they fed the ear with pure and ſimple harmony,

(*l*) Giles Farnaby was of Chriſt Church, Oxford, and, in 1592, admitted Bachelor of Muſic. There are extant of his compoſitions, *Canzonets to four voices, with a Song of eight parts*, London, 1598. He aſſiſted Ravenſcroft in putting parts to ſome of the Pſalm-tunes, publiſhed at the beginning of the next century.

(*m*) We ſhall have occaſion hereafter to ſpeak of this admirable muſician, whoſe fugues upon marked and pleaſing ſubjects, were treated with ſuch genius and learning, as have never been ſurpaſſed, unleſs by thoſe of Sebaſtian Bach and Handel, which ſeem to include every perfection of which this ingenious and elaborate ſpecies of compoſition is capable.

in

in a manner which none but keyed-inſtruments could effect; and perhaps their favour with profeſſional muſicians was not a little augmented, by the learning of their contexture, and difficulty of execution. For however the old maſters may be celebrated for their ſimplicity and ſobriety of ſtyle, and the moderns indiſcriminately cenſured for multiplied notes, rapidity of performance, tricks, whip-ſyllabub, froth, tumbling, and mere difficulties; it would not be very eaſy to find, among the moſt complicated pieces of modern times, difficulties equally inſurmountable with thoſe in which theſe old *Fancies* and variations abound.

Before I quit the organ and virginal pieces in Queen Elizabeth's book, it may be worth remarking, that throughout the collection, conſiſting of upwards of four hundred folio pages, written extremely ſmall and cloſe, no tranſpoſed keys are uſed; all the pieces being confined to the modes of the church, in which no ſharp was ever placed on the clef; or flat, except ſometimes on B: ſo that few of the keys are determined by ſuch characteriſtic intervals or modulation, as at preſent belong to each of the twenty-four.

In the following tune, called *Dr. Bull's Jewel*, of only three ſtrains of eight bars each, the modulation from C natural to B flat, and from B flat to C, is ſudden and violent in the firſt part, though it begins and ends in the ſame key; in the ſecond part, the tranſition from G natural to B flat, and then back again to G, is unexpected by modern ears. And in the laſt ſtrain, after the ſecond had cloſed in G natural, the modulating inſtantly into F, is ſuch a violation of all preſent rules and ſenſations, as ſeems rude and barbarous. Indeed Bull ſeems to have had a bad taſte in modulation, and to have been as harſh and ſtrained in this particular, as Bird was natural and pleaſing.

I ſhall inſert here likewiſe, from the ſame Virginal Book, an *Allemand*, by old Robert Jhonſon (*n*), as a proof how much ſecular modulation was governed by eccleſiaſtical, and how undetermined the keys were, at this time, by any rules in preſent uſe. This ſhort air begins in D minor; but in the firſt bar, we have

(*n*) See Vol. II. p. 566 and 593, an account and ſpecimen of this compoſer.

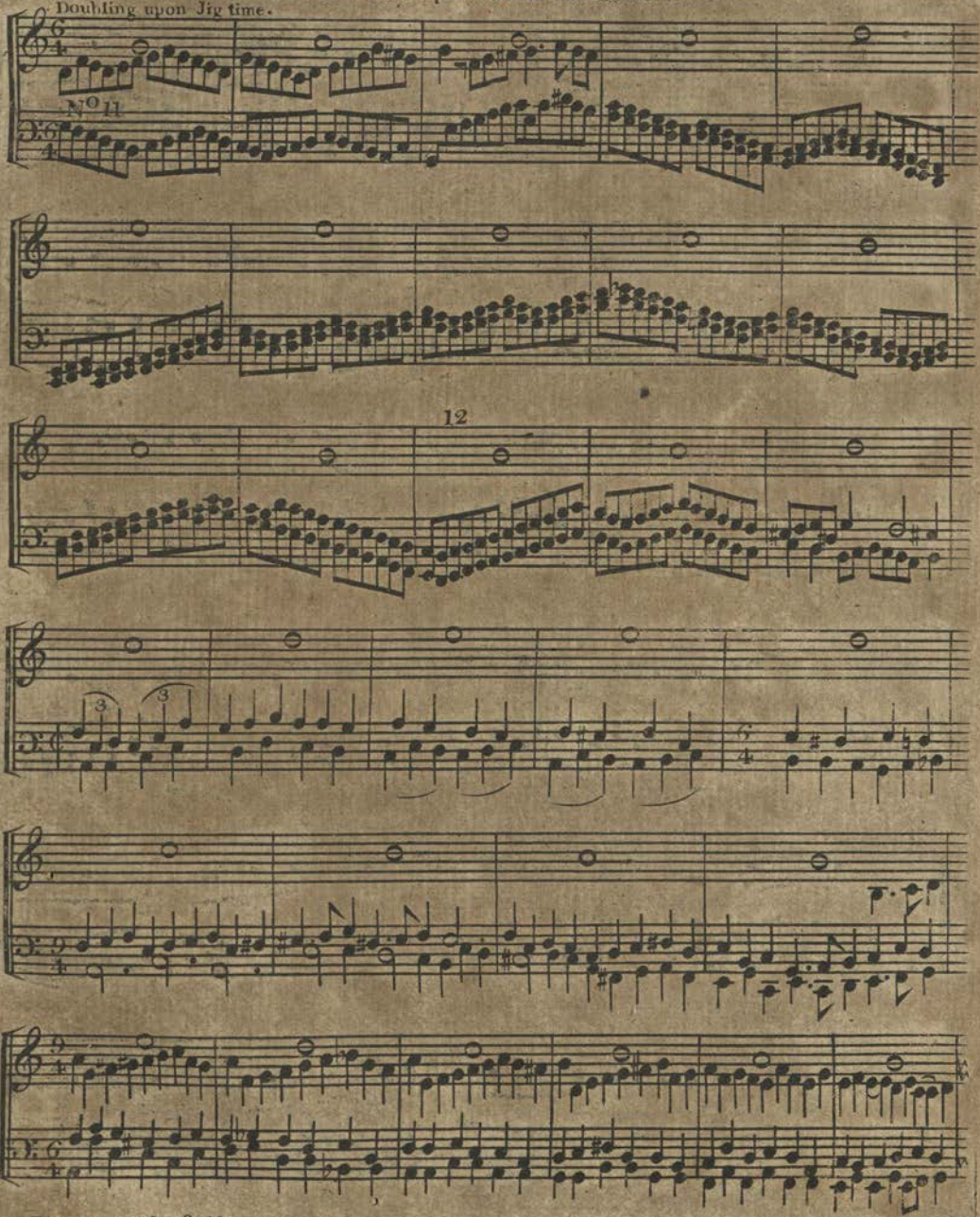
the chord of C natural, as fifth of the key of F; then, at the third bar, the author returns, in no diſagreeable manner, to D minor, ending, in the church ſtyle, with a ſharp third. The ſecond part is chiefly in D and G minor, but ends, *alla Capella*, in D major (*o*).

On the following plates, the muſical reader will not only find ſpecimens of *Bull's Difficulties*, with tunes by him and old Jhonſon, but the favourite ancient ballad-air, called *Fortune*, mentioned above, p. 87.

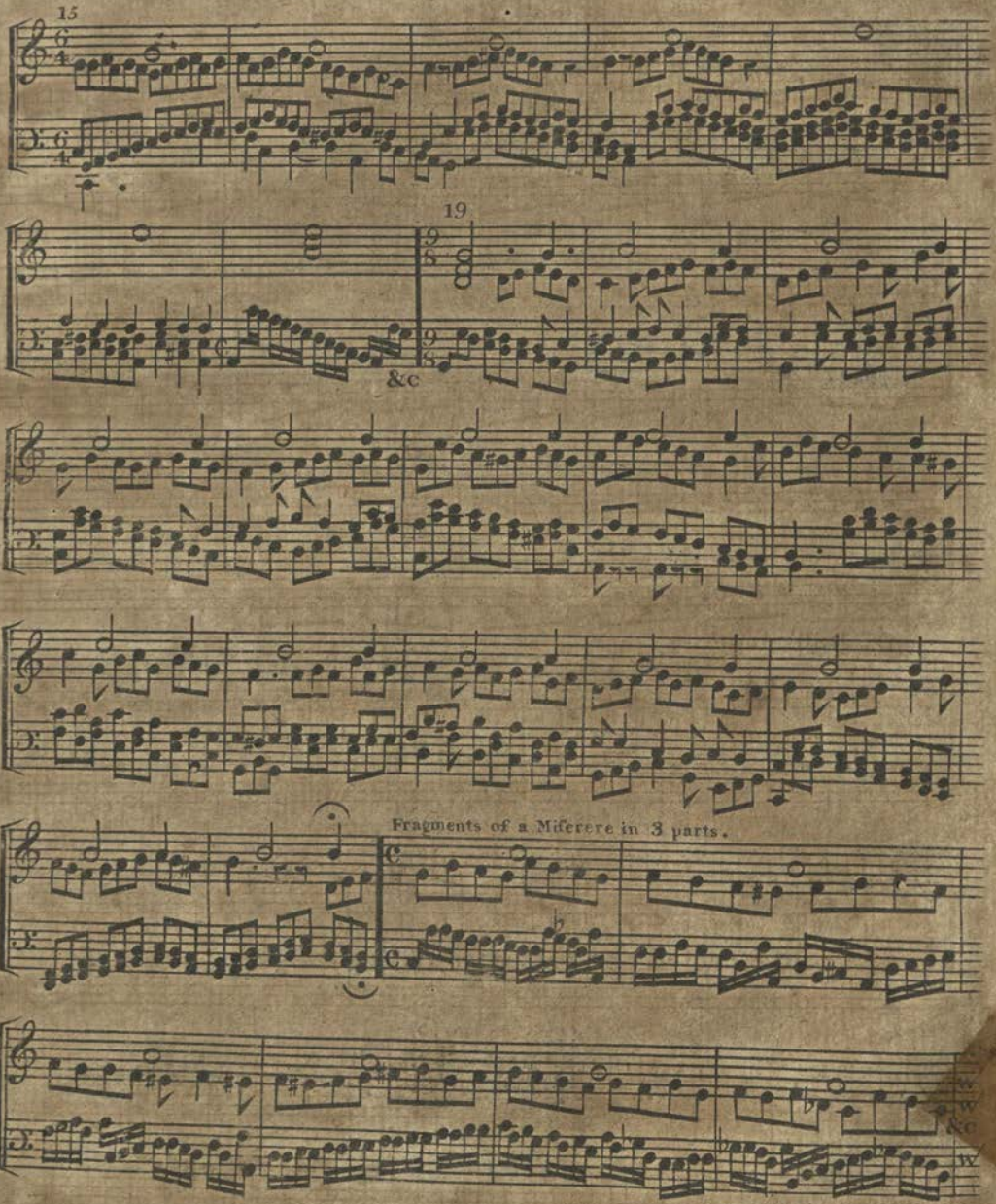
(*o*) Padre Martini *(Saggio di Contrap.* prima Parte, 23.), recommends the terminating minor movements with a ſharp third; a practice which Rouſſeau *(Dict. de Muſ.)* cenſures as Gothic, and a proof of a bad taſte. If the firſt of theſe excellent writers wiſhed only to preſerve its uſe in the church, and the ſecond to baniſh it elſewhere, they were both right, however their opinions may ſeem to claſh. The learned author of the *Saggio di Contrappunto*, who was ſo perfectly acquainted with all the beauties and effects of Choral Muſic, is certainly more to be relied on in whatever concerns it, than the animated author of the *Dictionaire de Muſique*; who, with the moſt refined taſte and exalted views, with reſpect to Dramatic Compoſitions, had neither time nor opportunity ſufficiently to explore the myſterics of *Canto fermo*, or to become a very profound contrapuntiſt. For my own part, though I never wiſh to hear a *Song* in a minor key, end with a ſharp third, which the French call *Tierce de Picardie*, on account of the great number of cathedrals in that province, where it continues ſtill in uſe; yet there is ſomething ſo ſolemn and grateful in theſe terminations of eccleſiaſtical compoſitions, that I ſhould be very ſorry if the practice were not continued. And if we conſider the relation and compoſition of the ſeveral ſtops in an organ, we ſhall find, that as every ſingle key in the chorus of that inſtrument has a complete chord with a ſharp third to it, when we dwell on a chord with a *flat third*, while the *tierce*, *cornet*, *ſeſquialter*, and ſometimes the *furniture*, are ſounding the ſharp third, it affords an additional reaſon for the origin and continuance of the practice, beſides the peculiar properties of tonal modulation.

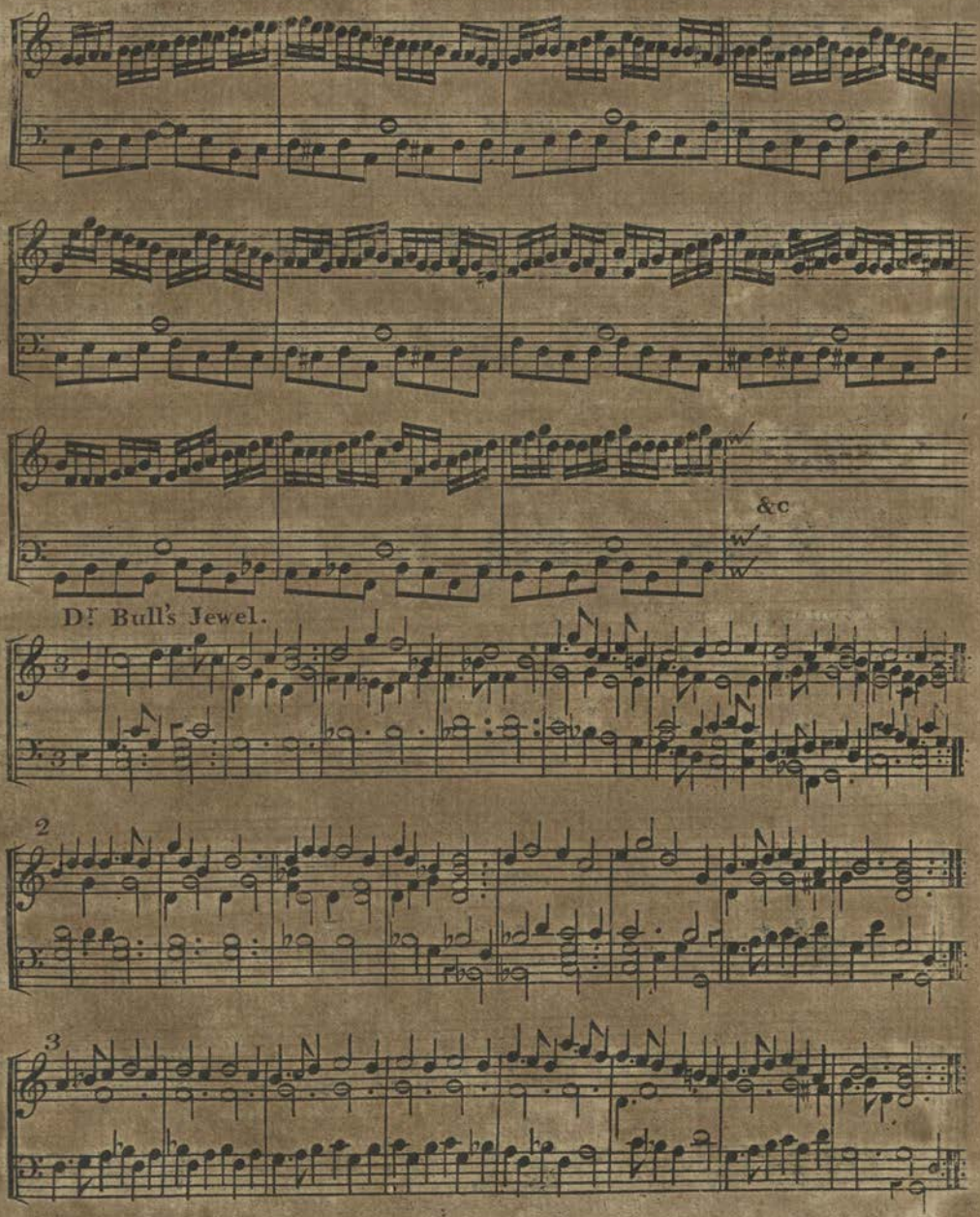
Variations to the Accompaniments of the Hexachord.

Doubling upon Jig time.

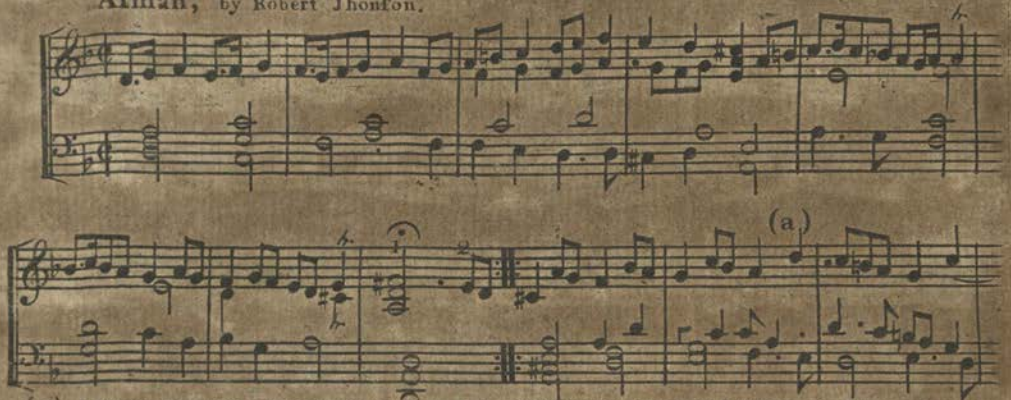


Fragments of No 13.

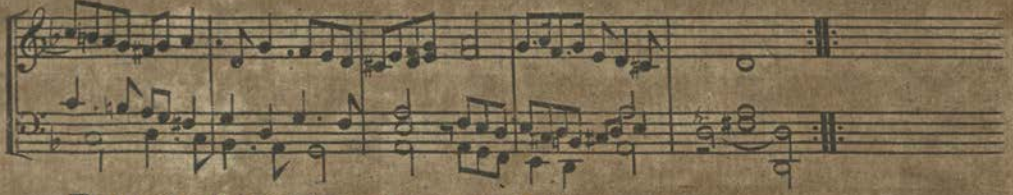

15
19
&c
Fragments of a Miserere in 3 parts.
&c


&c
Dr Bull's Jewel.
2
3

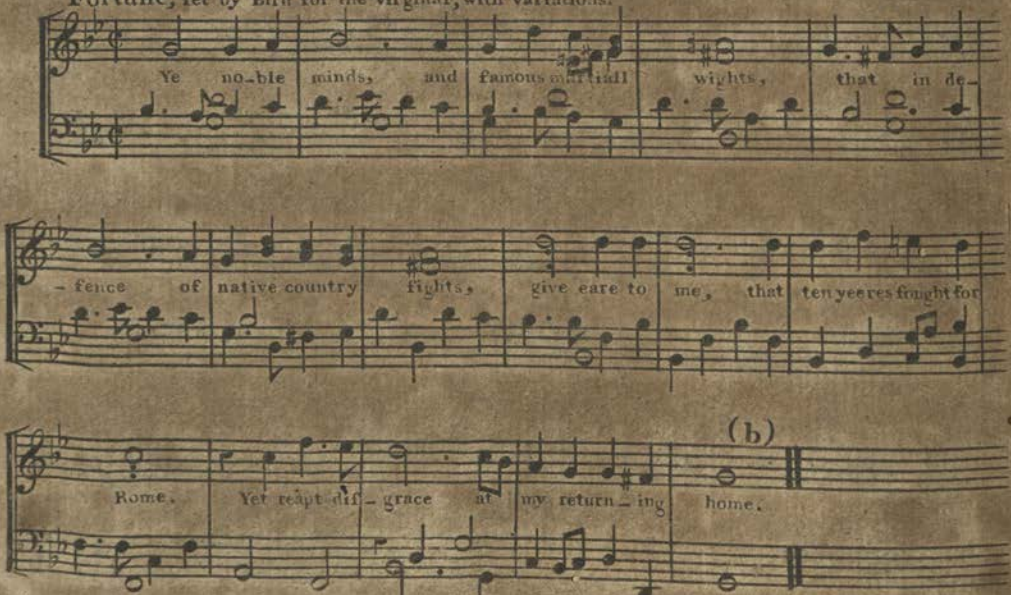
Alman, by Robert Jhonfon.



(a) A Point which continued in favour from the time of JUSQUIN to that of HANDEL, is here well adjusted to the Manual of Keyed-Inftruments.



Fortune, fet by Bird for the Virginal, with Variations.



(b) For account of this Tune, fee above, Page 87.

Our ſecular Vocal Muſic, during the firſt years of Elizabeth's reign, ſeems to have been much inferior to that of the church, if any judgment can be fairly formed of it from a Book of Songs, printed by John Daye, in 1571, under the following title: "Songes of three, fower, and five voyces, compoſed and made by "Thomas Whythorne, Gent. the which Songes be of ſundrie "ſortes, that is to ſay, ſome long, ſome ſhort, ſome hard, ſome "eaſie to be ſonge, and ſome between both; alſo ſome ſolemne, "and ſome pleaſaunt or mery: ſo that according to the Skil of the "Singers, (not being Muſitians), and diſpoſition or delite of the "Hearers, they may here find Songes to their contentation and "liking."

Both the words and muſic of theſe Songs, which were publiſhed before thoſe of Bird had appeared, are truly barbarous; but it is not now certain that they were ever in much public favour. We have at preſent Muſic-books publiſhed in England, every day, without genius or ſcience to recommend them. Now, if it ſhould happen that one of theſe, by eſcaping the broom of Time, ſhould reach poſterity, and fall into the hands of ſome future antiquary, critic, or hiſtorian, who ſhould condemn *all* the compoſitions of the preſent age by *one*, that had, perhaps, been never performed or heard of by cotemporary judges and lovers of good Muſic, the ſentence would ſurely be very unjuſt.

Our countrymen were not at firſt taught to admire the Muſic of Italy, by the ſweetneſs of the language to which it was originally ſet, or by fine ſinging, but by Italian madrigals, with a literal tranſlation into Engliſh, adjuſted to the original Muſic, and publiſhed by N. Yonge, 1588 (*p*). Theſe being ſelected from the works of Paleſtrina, Luca Marenzio, and other celebrated maſters on the continent, ſeem to have given birth to that paſſion for madrigals

(*p*) MUSICA TRANSALPINA, *Madrigales tranſlated of four, five, and ſixe parts, choſen out of divers excellent Authours; with the firſt and ſecond Part of la Virginella, made by Maiſter Bird upon two Stanzas of Arioſto; and brought to ſpeak Engliſh with the reſt.* The editor was an Italian merchant, who having opportunities of obtaining from his correſpondents the neweſt and beſt compoſitions from the continent, had them frequently performed at his houſe, for the entertainment of his muſical friends.

which

which became ſo prevalent among us afterwards, when the compoſers of our own nation ſo happily contributed to gratify it.

If allowance be made for the wretched ſtate of Lyric Poetry in England at the time theſe madrigals were tranſlated, which was long before the publication of the ſonnets of Spencer, or Shakſpeare, the undertaking ſeems to have been tolerably executed. Indeed, ſometimes with ſuch care and felicity as to transfuſe the expreſſion of the original words into that of the verſion. The Italians themſelves, at this time, had but little melody or rhythm in their Muſic; but their Poetry having been long cultivated, and brought to a much greater degree of perfection than ours could then boaſt, it indicated to the muſical compoſer traits of melody, more airy and marked, perhaps, than we could derive from the proſody or phraſeology of our own language. The tranſlator of theſe madrigals, whoever he was, for the editor does not tell us, ſeems in general to have imitated the original Italian meaſure and ſtructure of verſe, as well as ideas; and though they abound with *Concetti*, to which not only Italian poets, but thoſe of all the reſt of Europe were then ſo much addicted, the general taſte of the times was indulged in Poetry as well as Muſic, and metre and melody were at once furniſhed with new models.

If theſe books were not become too ſcarce for ſuch obſervations, to be worth writing or peruſal, I could point out ſeveral of the particular madrigals, where the verbal accent and poetical paſſion have been happily transferred to the Muſic, by the tranſlation: as Number V. by Baldaſſar Donato, "O grief, if yet my grief be not believed, cry with thy voice out-ſtretched," &c.

However, the perpetual double rhymes in Italian madrigals and ſonnets have ſo much diſtreſſed our tranſlator to ſupply them in Engliſh, that, as the preſervation of the original Muſic obliged him to render his verſion *totidem ſyllabis*, his embarraſſments on this account are ſometimes truly ridiculous (*q*). No. VII. in which the old

(*q*) It ſeems as if the conſtant double rhymes in Italian poetry, which throw the accent on the penultima, inſtead of the final ſyllable, of a verſe, gave a peculiar caſt to the melody in which it is clothed, and rendered it ſpecifically different from that of

old Britiſh termination of the preſent tenſe of the indicative mood of our verbs is conveniently preſerved, was doubtleſs not thought the worſt, as it is applied to ſeveral compoſitions in the collection.

In vayne he ſeeks for beauty that excelleth,
That hath not ſene hir eyes where Love ſejorneth,
How ſweetly here and there the ſame ſhe turneth.
He knows not how Love heateth, and he quelleth,
That knows not how ſhe ſighes, and ſweet beguileth,
And how ſhe ſweetly ſpeakes, and ſweetly ſmileth (*r*).

Theſe madrigals were celebrated, near forty years after their publication, by Peacham, who has pointed out the peculiar excellence of ſeveral, particularly thoſe of Luca Marenzio, which, he ſays, "are Songs the Muſes themſelves might not have been aſhamed to "have compoſed;" and of thoſe by Alfonſo Ferraboſco, the Father, he ſays, "they cannot be bettered for ſweetneſs of ayre "and depth of judgment." Upon the ditty (words) of one of theſe, *I ſaw my Ladie weeping*, (he ſays) Maſter Byrd, and Alfonſo, in a friendly emulation, exerciſed their invention." The words of the *Nightingale*, and *Fayre Suſanna*, were ſo much admired, that they ſeem to have been ſet by all the beſt compoſers of the times. A few lines of each will perhaps convey to the reader an adequate idea of the poetical beauty of theſe favourite ſongs.

The NIGHTINGALE.

But my poore hart with ſorrowes over-ſwelling,
Through bondage vyle, binding my freedom ſhort
No pleaſure takes in theſe his ſports excelling,
Nor of his ſong receiveth no comfort.

FAYRE SUSANNA.

To them ſhe ſayd, if I, by craft procur'd,
Do yeld to you my body to abuſe it,

of Engliſh ſongs, in which but few double rhymes occur. The conſtant and regular mixture of maſculine and feminine rhymes in French poetry may likewiſe have had a latent effect on the vocal melody of France, different from that of the other two neighbouring nations. But, after mentioning theſe ſuſpicions, I ſhall leave the further inveſtigation of ſo ſubtle a ſubject to philoſophers, not only poſſeſſed of the neceſſary knowledge, but an equal zeal for the cultivation of Philology, Poetry, and Muſic.

(*r*) Theſe lines, if we ſubſtitute the modern termination of the preſent tenſe, would be much leſs uncouth than they now appear. And the laſt couplet will remind the claſſical reader of Horace's

Dulce ridentem Lalagen amabo, dulce loquentem.

No. II. of the ſecond ſet is ſtill a better ſpecimen:

"Zephyrus brings the thyme that
"ſweetly ſcenteth."

I loſe

I loſe my ſoule; and if I ſhall refuſe it,
You will me judge to death reproachfully.
But better it is in innocence to chuſe it,
Then by my fault t'offend my God on hye.

Indeed, in more than twenty ſets, publiſhed between the year 1588 and 1624, during a period of near forty years, including almoſt four hundred and fifty madrigals and ſongs in parts, it would be difficult to find any one, of which the words can be peruſed with pleaſure (*t*). The ſonnets of Spenſer and Shakſpeare, many of which are worthy of their authors, were indeed not publiſhed till about the end of the ſixteenth century; but afterwards, it is wonderful that none of them were ſet by our beſt muſical compoſers, except one of Shakſpeare's, which will be mentioned hereafter.

The ſecond collection of the ſame kind that appeared in England, was publiſhed in 1590, by Thomas Watſon, Gent. under the following title: "The Firſt Part of Italian Madrigals Engliſhed, not "to the Senſe of the original *Dittie*, but after the Affection of the "Noate." This collection, as we are told in the title-page, includes "Two excellent Madrigalls of Maſter William Byrd's, com-"poſed after the Italian Vaine, at the Requeſt of the ſaid Thomas "Watſon." The poet is as much diſtreſſed for double rhymes to ſuit the ſtanza and Muſic of theſe madrigals as in the former publication. That indeed which Bird ſet, firſt in four parts, and then in ſix, ſeems original Engliſh, and is the beſt of the collection.

This ſweet and merry month of May,
While Nature wantons in her prime,
And birds do ſing, and beaſts do play,
For pleaſure of the joyful time;

I choſe, the firſt for holly daie,
And greet Eliza with a ryme:
O beauteous Queene of ſecond Troy,
Take well in worth a ſingle toy.

The editor ſeems to have been a man of ſome learning, as well as knowledge in Muſic, as he dedicates the work, in a Latin copy

(*t*) Theſe genuine Engliſh ſongs, ſet and publiſhed by Bird, muſt be excepted, in ſome of which there is not only wit, but poetry.

of

of verſes, to the Earl of Eſſex, then at the ſummit of favour with Queen Elizabeth; and addreſſes Luca Marenzio, from whom moſt of the madrigals were taken, in another.

In 1597, Yonge publiſhed a ſecond collection of madrigals, out of ſundry Italian authors; in which, among others, there are three by Croce, three by Luca Marenzio, and ſix by Feraboſco. The words of theſe have as little claim to poetical merit as thoſe of the former ſet. There is, however, ſome Bacchanalian humour, perhaps, in the following, applied to the Muſic of Feraboſco.

"The wine that I ſo deerly got,
Sweetly ſipping, my eyes hath bleared
And the more I am bar'd the pot,
The more to drink my thirſt is ſtered;
But ſince thereby my heart is chered,
Maugre ill-luck and ſpiteful ſlanders,
Mine eyes ſhall not be my commanders;
For I maintaine, and ever ſhall,
Better the windows bide the dangers,
Than to ſpoil both houſe and all."

In Morley's collection, of the ſame kind (*u*), publiſhed 1598, the words are ſtill more unmeaning and ungrammatical, than in the three preceding collections.

In 1597, Thomas Weelkes and George Kirbye publiſhed their Firſt Books of Engliſh Madrigals; in 1598 appeared thoſe of John Wilbye; and the year following, Thomas Bennet's.

Of theſe four compoſers, the beſt madrigaliſts of our country, many productions have lately been revived at the Concert of Ancient Muſic, and Catch-Club; where, by the perfection of performance, effects have been produced, of which it is probable the authors themſelves, even in the warm and enthuſiaſtic moments of conception, had but little idea: ſo that from the care, accuracy, and expreſſion, with which they are ſung by the performers of theſe well-diſciplined ſocieties, it may perhaps with truth be ſaid, that they are not only renovated, but rendered much better compoſitions than the authors intended them to be.

Of the excellent madrigals by GEORGE KIRBYE, as ſeveral have lately been revived at the Concert of Ancient Muſic, and Catch-

(*u*) *Madrigals to fiue voyces, celected out of the beſt Italian authors.*

Club, there ſeems the leſs neceſſity to inſert ſpecimens, or give a further account of them here.

In the firſt ſet of madrigals, by JOHN WILBYE, the following are well known: *Lady, when I behold the roſes ſprouting*; — and *Flora gave me faireſt flowers*;—but *Hard by a cryſtal fountain*, which, according to Hearn (*x*), uſed to be annually ſung by the Fellows of New college, Oxon, I am unable to find. Theſe words are adjuſted to the Muſic of Giov. Croce, in the ſecond book of *Muſica Tranſalpina*, and are ſet by Morley in the *Triumphs of Oriana*; but appear not either in the firſt or ſecond ſet of madrigals, publiſhed by Wilbye, and I know of no other.

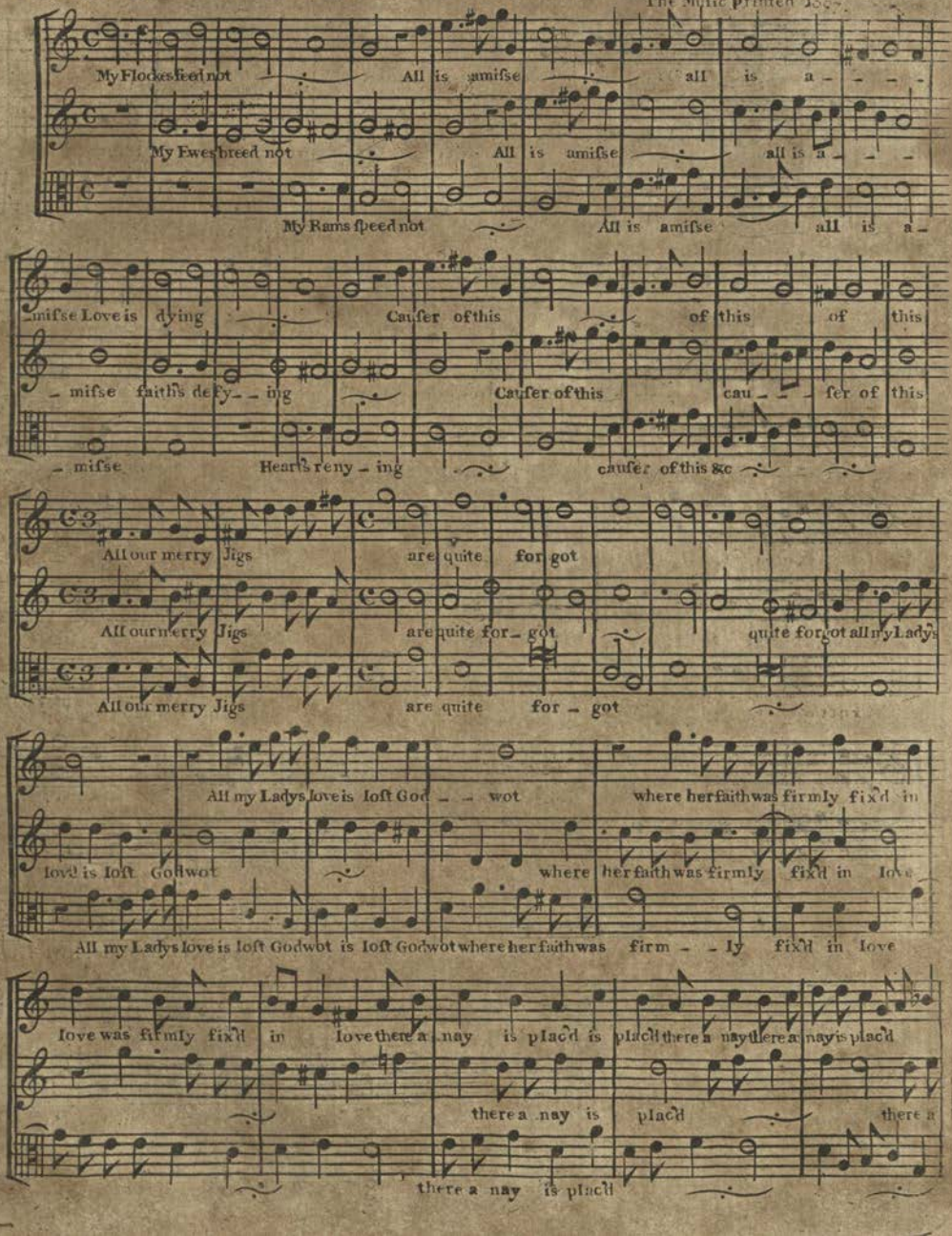
JOHN BENNET, one of our beſt madrigaliſts, ſeems to have a melody more phraſed and *chantante* than moſt of his cotemporaries. Beſides his *Madrigals to four voices*, publiſhed in 1599, mentioned above, and of which ſeveral have lately been called into notice by the admirers of Old Muſic, he contributed largely to the compoſitions inſerted in a work publiſhed by Thomas Ravenſcroft in 1614, entitled, *A briefe Diſcourſe of the true but neglected Uſe of charact'ring the Degrees in menſurable Muſicke*, &c. But as this is a theoretical tract belonging to the next reign, its merit will be conſidered hereafter.

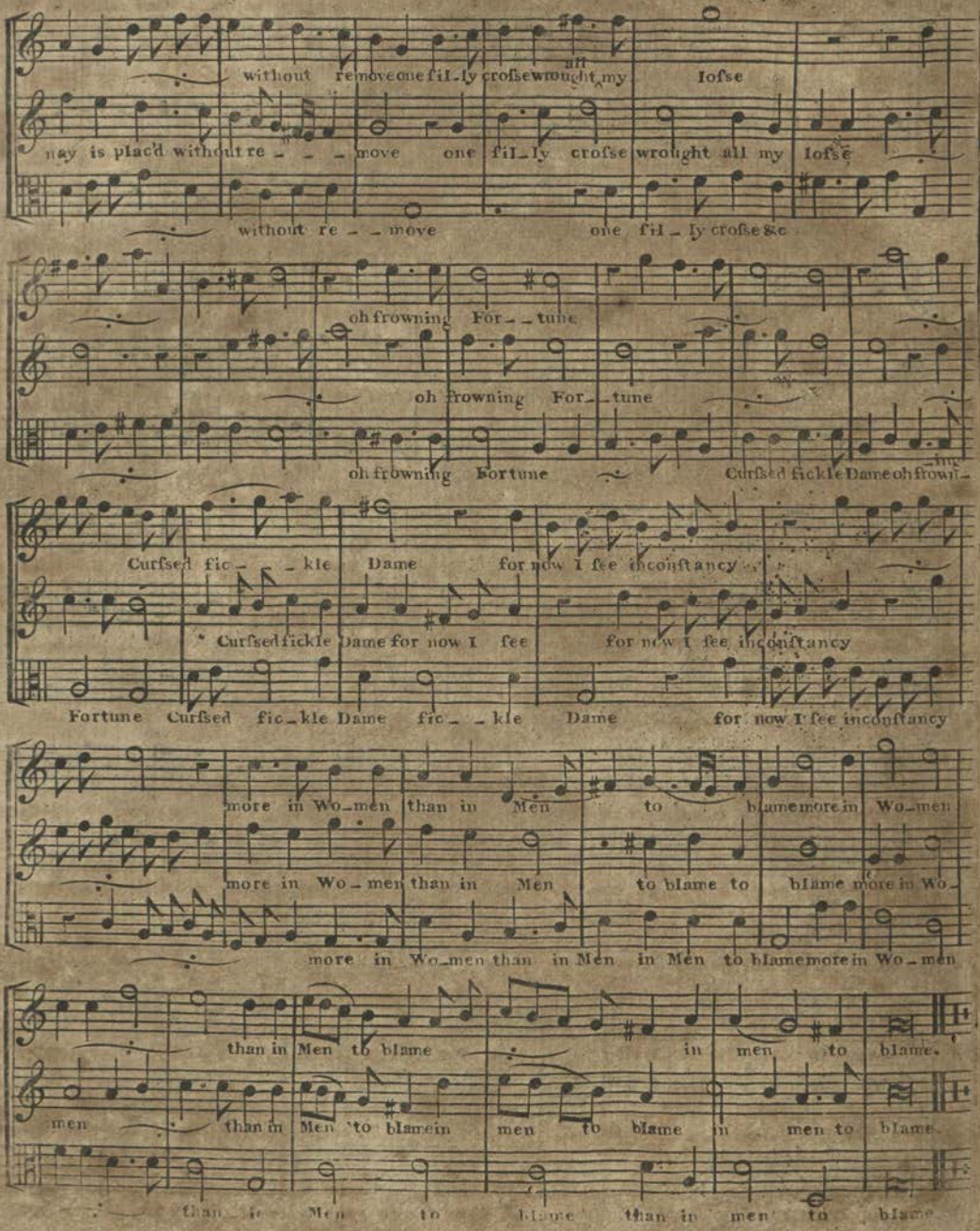
In the firſt ſet of madrigals by THOMAS WEELKES, to three, four, five, and ſix voices, of the II. III. and IV. the words are by Shakſpeare, and were publiſhed, with the Muſic, two years before they appeared elſewhere. In 1599, however, they were inſerted in our great Dramatiſt's collection of poems, called the *Paſſionate Pilgrim*, to which he prefixed his name. In 1600, they likewiſe had a place in a collection of ſongs by different authors, under the title of *England's Helicon* (*y*). Many of Weelkes's madrigals are well known, and juſtly ranked among the beſt ſecular compoſitions of the time; I ſhall, however, give, as a ſpecimen of his ſtyle, the three that were written by Shakſpeare, not becauſe the Muſic is ſuperior to the reſt, but becauſe the words were produced by an author whoſe memory is ſo dear to the nation, that every fragment of his works becomes daily more intereſting.

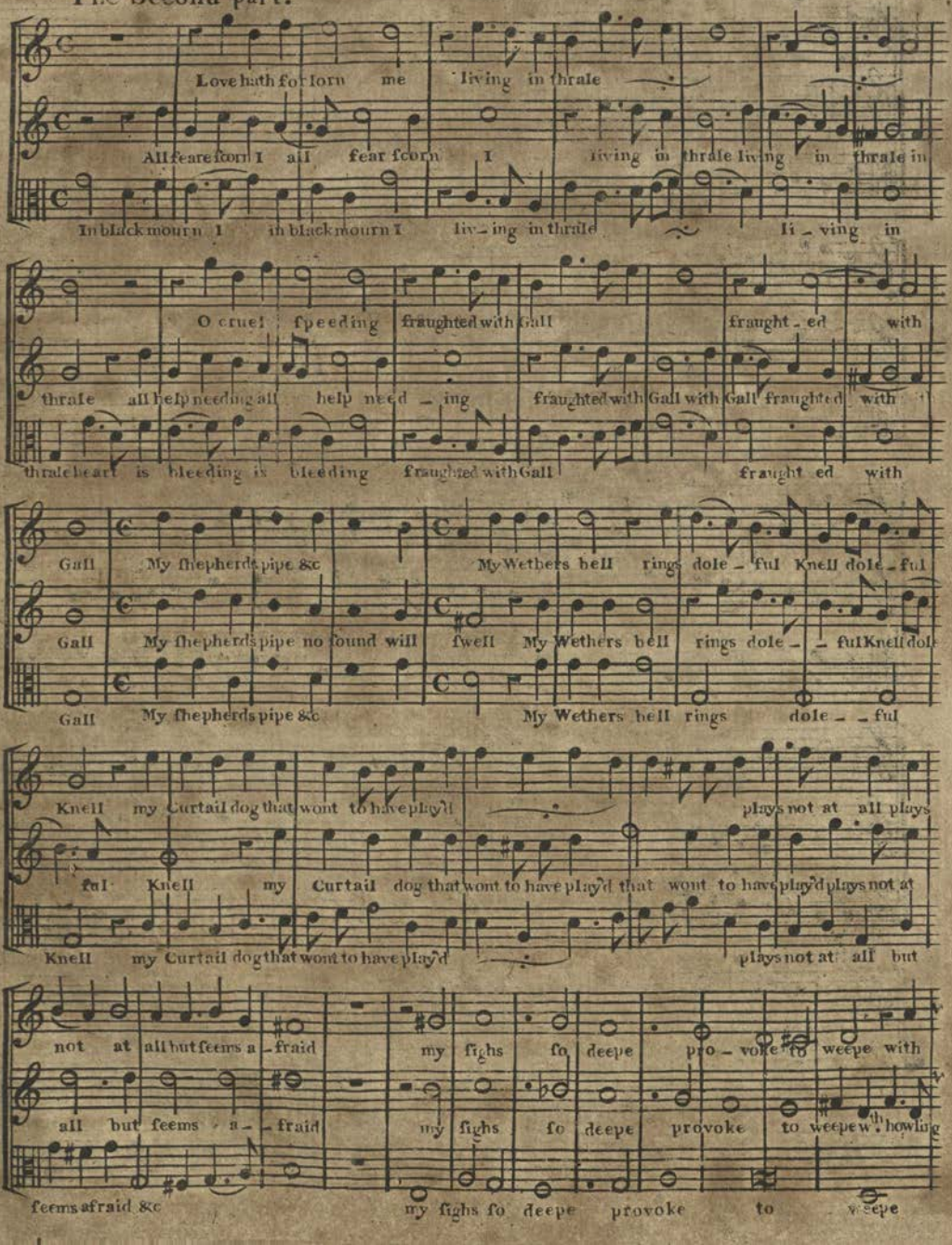
(*x*) *Lib. Nig. Scacc.* p. 587.

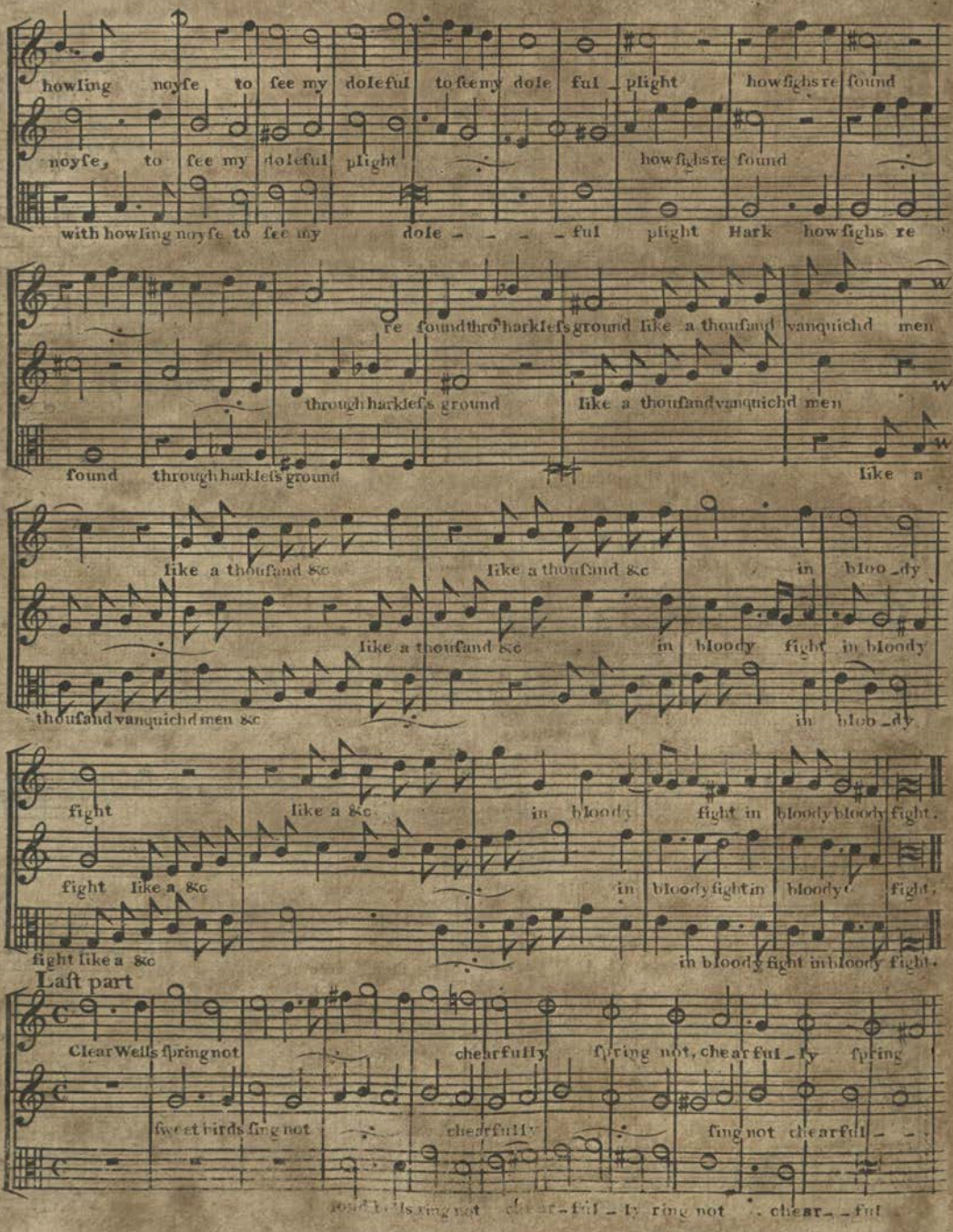
(*y*) See *Suppl. to Shakſpeare*, Vol. I. p. 722.

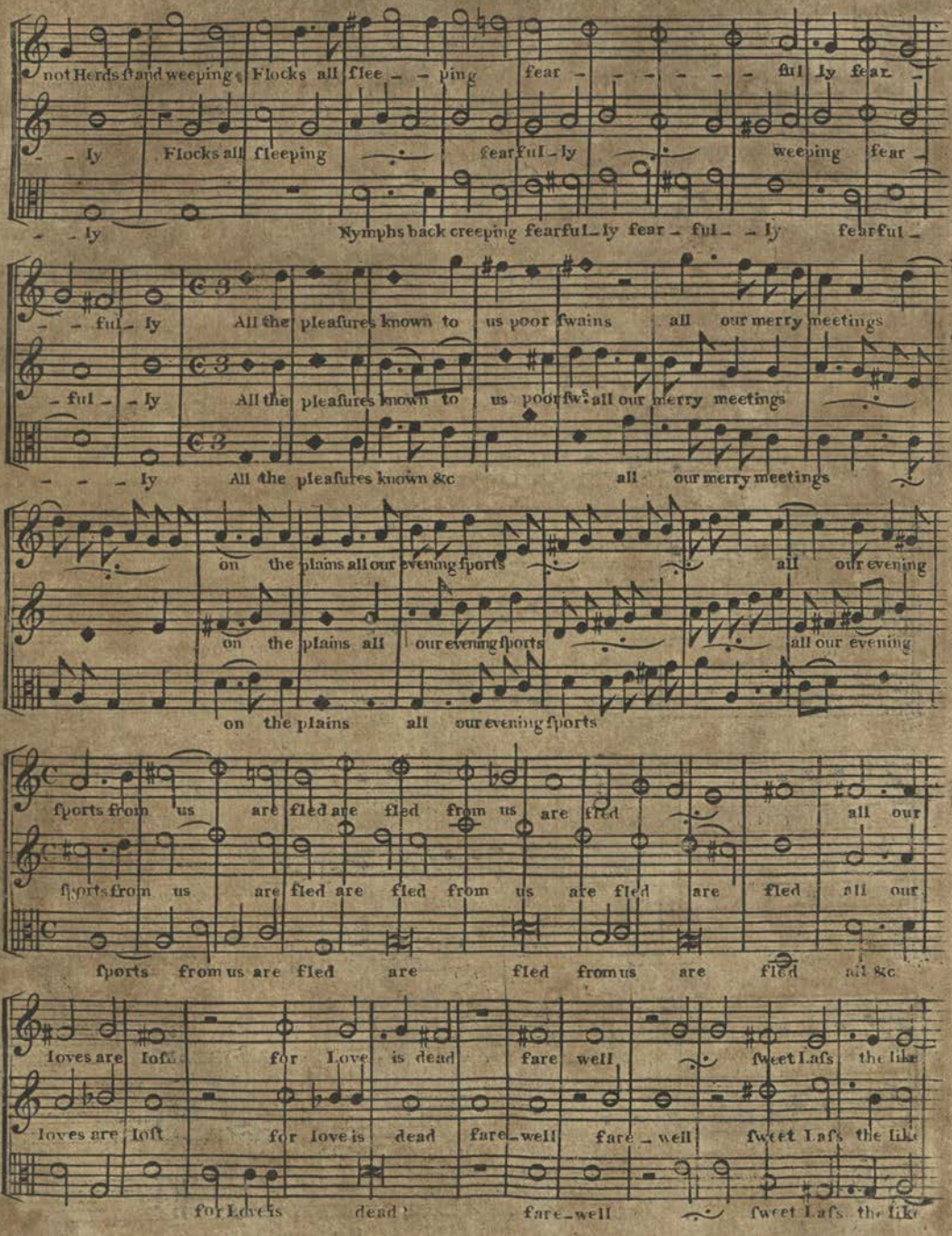
MADRIGAL.

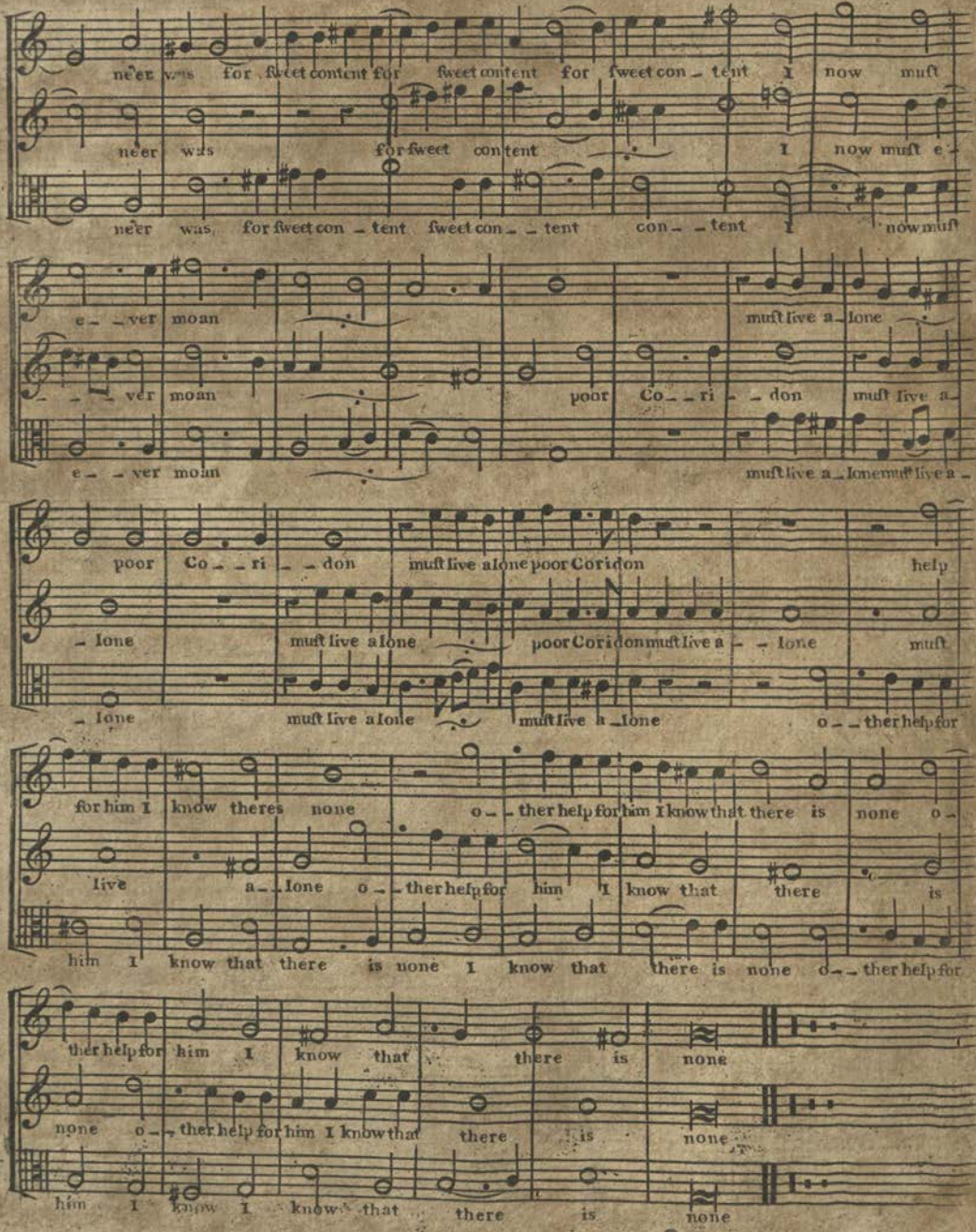

My Flocks feed not All is amiſse all is a - - -
My Ewes breed not All is amiſse all is a - - -
My Rams ſpeed not All is amiſse all is a -
-miſse Love is dying Cauſer of this of this of this
- miſse faiths defy - - ing Cauſer of this cau - - - ſer of this
- miſse Hearts reny - ing cauſer of this &c
All our merry Jigs are quite for got
All our merry Jigs are quite for - got quite for got all my Ladys
All our merry Jigs are quite for - got
All my Ladys love is loſt God - - wot where her faith was firmly fixd in
love is loſt God wot where her faith was firmly fixd in love
All my Ladys love is loſt Godwot is loſt Godwot where her faith was firm - - ly fixd in love
love was firmly fixd in love there a nay is placd is placd there a nay there a nay is placd
there a nay is placd there a
there a nay is placd


without remove one fil-ly croſse wrought all my Ioſse
nay is plac'd without re - - - move one fil-ly croſse wrought all my Ioſse
without re - - move one fil - ly croſse &c
oh frowning For - - tune
oh frowning For - - tune
oh frowning Fortune Curſed fickle Dame oh frown-
Curſed fic - - kle Dame for now I ſee inconſtancy
Curſed fickle Dame for now I ſee for now I ſee inconſtancy
Fortune Curſed fic-kle Dame fic - - kle Dame for now I ſee inconſtancy
more in Wo-men than in Men to blame more in Wo-men
more in Wo-men than in Men to blame to blame more in Wo-
more in Wo-men than in Men in Men to blame more in Wo-men
than in Men to blame in men to blame.
men than in Men to blame in men to blame in men to blame
than in Men to blame than in men to blame


Love hath forlorn me living in thrale
All feare forlorn I all fear forlorn I living in thrale living in thrale in
In black mourn I in black mourn I liv-ing in thrale li-ving in
O cruel speeding fraughted with Gall fraught-ed with
thrale all help needing all help need-ing fraughted with Gall with Gall fraughted with
thrale heart is bleeding is bleeding fraughted with Gall fraught ed with
Gall My shepherds pipe &c My Wethers bell rings dole-ful Knell dole-ful
Gall My shepherds pipe no sound will swell My Wethers bell rings dole- -ful Knell dol
Gall My shepherds pipe &c My Wethers bell rings dole- -ful
Knell my Curtail dog that wont to have play'd plays not at all plays
ful Knell my Curtail dog that wont to have play'd that wont to have play'd plays not at
Knell my Curtail dog that wont to have play'd plays not at all but
not at all but feems a-fraid my fighs fo deepe pro-voke to weepe with
all but feems a- -fraid my fighs fo deepe provoke to weepe w. howling
feems afraid &c my fighs fo deepe provoke to weepe


howling noyse to see my doleful to see my dole ful _ plight how sighs re found
noyse, to see my doleful plight how sighs re found
with howling noyse to see my dole _ _ _ _ ful plight Hark how sighs re
re found thro' harkless ground like a thousand vanquichd men
through harkless ground like a thousand vanquichd men
found through harkless ground like a
like a thousand &c like a thousand &c in bloo _ dy
like a thousand &c in bloody fight in bloody
thousand vanquichd men &c in blob _ dy
fight like a &c in bloody fight in bloody bloody fight.
fight like a &c in bloody fight in bloody fight.
fight like a &c in bloody fight in bloody fight.
Last part
Clear Wells spring not chearfully spring not, chearful _ ly spring
sweet birds sing not chearfully sing not chearful _ _
chear _ ful _ ly ring not chear _ ful


not Herds ſtand weeping Flocks all flee ping fear ful ly fear
ly Flocks all fleeping fearful ly weeping fear
ly Nymphs back creeping fearful ly fear ful ly fearful
ful ly All the pleaſures known to us poor ſwains all our merry meetings
ful ly All the pleaſures known to us poor ſwains all our merry meetings
ly All the pleaſures known &c all our merry meetings
on the plains all our evening ſports all our evening
on the plains all our evening ſports all our evening
on the plains all our evening ſports
ſports from us are fled are fled from us are fled all our
ſports from us are fled are fled from us are fled are fled all our
ſports from us are fled are fled from us are fled all &c
loves are loſt for Love is dead fare well ſweet Laſs the like
loves are loſt for love is dead fare well fare well ſweet Laſs the like
for Love is dead fare well ſweet Laſs the like


ne'er was for fweet content for fweet content for fweet con _ tent I now muft
ne'er was for fweet content I now muft e -
ne'er was for fweet con _ tent fweet con _ _ tent con _ _ tent I now muft
e _ _ ver moan muft live a _ lone
_ _ _ ver moan poor Co _ _ ri _ _ don muft live a -
e _ _ ver moan muft live a _ lone muft live a -
poor Co _ _ ri _ _ don muft live a lone poor Coridon help
_ lone muft live a lone poor Coridon muft live a _ _ lone muft
_ lone muft live a lone muft live a _ lone o _ _ ther help for
for him I know theres none o _ _ ther help for him I know that there is none o -
live a _ _ lone o _ _ ther help for him I know that there is
him I know that there is none I know that there is none o _ _ ther help for
ther help for him I know that there is none
none o _ _ ther help for him I know that there is none
him I know I know that there is none

In ſcoring moſt of the twenty-four madrigals in the *Triumphs of Oriana*, ſo frequently mentioned, though no leſs a number than twenty-two different compoſers were employed, and among theſe, Bennet, Kirby, Weelkes, Wilbye, and Morley, they all reſemble each other ſo much in modulation and ſtyle, that they might very well paſs for the productions of one and the ſame compoſer. There is no one that towers above the reſt ſufficiently to give a modern ear the leaſt idea of invention or originality (z). However, it is but candid and natural to ſuppoſe, that many paſſages and traits of harmony, which now ſeem dull, vulgar, and common, were comparatively ingenious, elegant, and new, at the beginning of the ſeventeenth century.

The moſt agreeable madrigal in this collection ſeems to be the twelfth, compoſed by William Cobbold, a muſician, whoſe name occurs no where elſe, within my reading and memory, except in Thomas Eſte's edition of the Pſalm-tunes, in parts, 1591. The beginning, however, of this madrigal is not very happy; and the modulation, throughout, is chiefly confined to the key-note, and its fifth. Yet, at the fourth bar, a pleaſing ſubject is led off, and purſued with ingenuity; and as there are ſeveral other points, in the courſe of this ſong, which diſcover art and experience in the compoſer, I ſhould inſert it here as a ſpecimen of the contents of this celebrated publication, were it not too long.

We ſhould ſuppoſe, from the words of theſe madrigals, that our *Lyric Poetry*, which has never been much cultivated by real judges and lovers of Muſic, was in a ſtate of utter barbariſm when they were written; if the ſonnets of Spenſer and Shakſpeare did not bear

(z) The harmony of theſe *Minor Muſicians*, or ſecond claſs of Engliſh maſters of the ſixteenth century, is pure and regular; but, however well received, and juſtly admired by their cotemporaries, they are, in general, ſo monotonous in point of modulation, that it ſeldom happens that more than two keys are uſed from the beginning to the end of a movement; which renders the performance of more than one or two at a time, inſipid and tireſome. "If," ſays a worthy Nobleman, and enthuſiaſtic admirer of Handel, "ſome of that great "maſter's oratorio choruſes were well per-"formed, by voices *only*, in the manner of "madrigals, how ſuperior would their ef-"fect be to the productions of your Ben-"nets, Kirbys, Weelkes's, and Wilbye's!" The idea was ſo juſt, that I wiſh to hear it put into execution: as there is doubtleſs more nerve, more ſcience, and fire, in the worſt of Handel's choruſes, than in the greateſt efforts of theſe old madrigaliſts.

teſtimony to the contrary. Indeed Bird's ſongs, publiſhed long before, contain conſiderable poetical merit, for the time; and it is to be feared that the blame will ultimately fall on the *muſical compoſers*, who ſeem to have been more deficient in taſte and judgment, than the nation in good poets, when they ſet ſuch wretched traſh to Muſic. Theſe madrigals or ſongs, written in honour of a great and learned Queen; dedicated to the Earl of Nottingham, one of the firſt Nobles of her Court, who is ſaid to have ſtimulated exertion in the poets and muſicians of the time, by a prize; and ſet and publiſhed by one of the Gentlemen of her Chapel, in conjunction with the beſt muſicians then alive; are inferior, in poetry, to the preſent Chriſtmas carols of London bell-men.

Some of the other compoſers employed in the *Triumphs of Oriana*, having diſtinguiſhed themſelves elſewhere, have a title to particular notice here; though they continued to flouriſh late in the next reign. Theſe are John Mundy, Michael Eſte, John Hilton, Thomas Tomkins, John Farmer, and John Milton: of whoſe compoſitions I ſhall ſpeak "as they are—nothing extenuate, or ſet down aught in malice;" nor ſhall I ever praiſe, or cenſure upon ſyſtem, by previouſly determining, unheard and unexamined, that the ancient Muſic is *always* better than the modern, or the modern than the ancient. The reſt being of the common maſs of muſicians, who contributed but little, either by invention or refinement, towards the advancement of their art, have no claim to a ſeparate niche in its annals.

JOHN MUNDY, Bachelor of Muſic, and one of the Organiſts of her Majeſty's free chapel of Windſor, was an able performer on the organ and virginal, as is manifeſted by ſeveral compoſitions for thoſe inſtruments, preſerved in Queen Elizabeth's Virginal Book; and among the reſt, a *Fantaſia*, in which he endeavours to convey an idea of *Faire Wether*; *Lightning*; *Thunder*; *Calme Wether, and a Faire Day*; in which attempt, if he has failed, it was not for want of hand, as the paſſages are ſuch as ſeem to imply a great command of the inſtrument. Some of his Songs, and Pſalms, which I have ſcored, are above mediocrity in harmony and deſign. Indeed,

I think I can diſcover more air in ſome of his movements than in any of his cotemporary muſicians of the ſecond claſs (*a*).

MICHAEL ESTE, Bachelor of Muſic, and Maſter of the Boys of Litchfield cathedral, has little concern with Queen Elizabeth's reign, except in ſetting one of the madrigals in the *Triumphs of Oriana*. He was a very voluminous compoſer of madrigals, and other Vocal Muſic; having publiſhed ſix books, of three, four, five, and ſix parts; which, in the beginning of the laſt century, either from the conſtancy of the public, or the barrenneſs of the compoſers, was ſufficient to give him the reputation of great fertility. One of his three part ſongs, *How merrily we live*, has been lately revived, and honoured with the public favour; and there are ſeveral others among his works, that equally deſerve it.

Of JOHN HILTON, an early publiſher, and an ingenious compoſer of *Catches*, we ſhall likewiſe have occaſion to ſpeak at a later period; for though he furniſhed a madrigal to the *Triumphs of Oriana*, in 1601, he continued to flouriſh more than fifty years after.

THOMAS TOMKINS, a ſcholar of Bird, M. B. and Gentleman of his Majeſty's chapel, was an excellent muſician. He publiſhed ſongs of three, four, five, and ſix parts, without a date. It has been imagined that they were printed *before* the year 1600; but there are two ſtubborn circumſtances againſt this conjecture: the firſt is, that in the very title of his book, he calls himſelf organiſt of *his* Majeſty's chapel royal; which certainly throws the publication into the reign of King James I. who was crowned in 1603; the ſecond is likewiſe furniſhed in the body of the book itſelf, where he dedicates each ſong to ſome relation, friend, or eminent muſician; and among the reſt, the twenty-fourth ſong is addreſſed to *Mr. Dr. Heather*. Now it is upon record, that Heather, who founded the Muſic-Profeſſorſhip at Oxford, was honoured with his degree of Doctor in that univerſity, May 18th, 1622; and as another of theſe ſongs is dedicated by Tomkins to his "ancient and "much reverenced maſter, William Bird," who died 1623, it ſeems to fix the time of the publication to be the latter end of the year 1622, or beginning of 1623.

(*a*) See above, his *Four-part Song*, already printed, p. 55.

There

There are two very curious compoſitions by Tomkins, in the third volume of Dr. Tudway's collection, in the Britiſh Muſeum: the one is a full anthem, in twelve parts; and the other an anthem in canon throughout, of four parts in one, both well worthy the diſciple of the admirable Bird. Indeed, by the compoſitions I have ſcored, or examined in ſcore, of Tomkins, he ſeems to me to have had more force and facility than Morley. In his ſongs there is melody and accent, as well as pure harmony and ingenious contrivance.

JOHN FARMER publiſhed his *Firſt Set of Engliſh Madrigals, to four voices*, in 1599; profeſſing in his preface to have "fully "linked his Muſick to *number*, as each gives to other their true "effect, which is to move delight; a virtue," he adds, "ſo ſin-"gular in the Italians, as under that enſign only they hazard "their honour." This boaſt made me examine his accentuation of the words of his madrigals, with ſome expectation of finding greater accuracy in that particular, than was general at the time; but, on the contrary, his aſſertion is ſo far from true, that there appears more *falſe accent* in his ſongs, than in thoſe of his cotemporaries.

We come now to JOHN MILTON, the father of our great poet, who, though a ſcrivener by profeſſion, was a voluminous compoſer, and equal in ſcience, if not genius, to the beſt muſicians of his age; in conjunction, and on a level with whom, his name and works appeared in numerous muſical publications of the time, particularly in thoſe of old Wilbye; in the *Triumphs of Oriana*, publiſhed by Morley; in Ravenſcroft's *Pſalms*; in the *Lamentations*, publiſhed by Sir William Leighton; and in MS. collections, ſtill in the poſſeſſion of the curious (*b*).

(*b*) Mr. Warton, in his Notes upon Milton's *Poems on Several Occaſions*, tells us, from the MS. Life of the Poet, by Aubrey, the antiquary, in the MUS. ASHM. Oxon. that "Milton's father, though a "ſcrivener, was not apprenticed to that "trade: having been bred a ſcholar, and "of Chriſt Church, Oxford; and that he "took to trade in conſequence of being "diſinherited." Mr. Warton therefore obſerves, that Milton, in his Latin Epiſtle to his father, addreſſes him in a language which he underſtood. Aubrey adds, "that "the elder Miltõn died very old in 1647, "and was interred from his houſe in Bar-"bican, in St. Giles's church, Cripple-"gate; where the great Poet was after-"wards buried, near his father, in 1674."

His

His ſon celebrates his muſical abilities in an admirable Latin poem, *Ad patrem*, where, alluding to his father's muſical ſcience, he ſays, that Apollo had divided his favours in the ſiſter arts between them; giving Muſic to the father, and Poetry to the ſon.

Nec tu perge, precor, ſacras contemnere muſas,
Nec vanas inopeſque puta, quarum ipſe peritus
Munere, mille ſonos numeros componis ad aptos,
Millibus et vocem modulis variare canoram
Doctus, *Arionii merito ſis nominis hæres.*
Nunc tibi quid mirum, ſi me genuiſſe poetam
Contigerit, charo ſi tam prope ſanguine juncti
Cognatas artes, *ſtudiumque affine ſequamur?*
Ipſe volens Phœbus ſe diſpertire *duobus*,
Altera dona mihi, dedit altera dona parenti,
Dividuumque Deum genitorque puerque tenemus (*c*).
Ver. 56. uſque 66.

His effuſions of gratitude for the education he had received from his parent's bounty, and his apology for cultivating poetry, of which he gives a charming eulogium, ſeem to contain ideas as beautiful and ſublime, as any in his *Paradiſe Loſt*.

There was, at this time, a kind of maudlin piety, which had ſeized Chriſtians of all denominations; among Calviniſts it exhaled itſelf in Pſalmody; and in others, not leſs dolorous, in *Lamentations* (*d*). The Italians ſung them in Latin, like the *Salmi Penitentiali*; and of both, as well as others in their own language, the ſixteenth century was extremely prolific. In theſe Lamentations, whence I ſhall give one that was ſet by Milton's father, the poetry is too mean and gloomy for any readers but modern ſaints or methodiſts: indeed ſome of it ſeems much inferior to that of Sternhold and Hopkins. However, the beſt Engliſh compoſers

(*c*) Nor blame, Oh much lov'd ſire! the ſacred Nine,
Who thee have honour'd with ſuch gifts divine;
Who taught thee how to charm the liſt'ning throng;
With all the ſweetneſs of a ſiren's ſong;
Blending ſuch tones as ev'ry breaſt inflame,
And made thee heir to great Arion's fame.
By blood united, and by kindred arts,
On each Apollo his refulgence darts:
To thee points out the magic pow'r of ſound;
To me, the mazes of poetic ground;
And foſter'd thus, by his parental care,
We equal ſeem Divinity to ſhare.

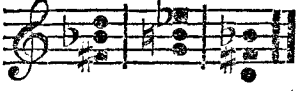
(*d*) Even the Lute was to weep, and be ſorrowful: for Dowland publiſhed about this time *Lachrymæ*, or *Seven Teares figured in ſeaven Paſſionate Pavins*.

of

of the times thought them worthy of the beſt Muſic they could ſet to them, in four and five parts. Sir William Leighton, Knt. who ſet many of them himſelf, was the editor; and in the liſt of compoſers we have Bird, Dr. Bull, Orlando Gibbons, Dowland, Robert Jhonſon, Forde, Hooper, Kinderſley, Nat. Gyles, Coperario, Pilkington, Lupo, Peirſon, Jones, Alfonſo Ferraboſco, Ward, Weelkes, Wilbye, and Milton (*e*).

JOHN DOWLAND was born in 1562, and admitted to a Bachelor's degree in Muſic, at Oxford, in 1588, at the ſame time as Morley (*f*). His inſtrument was the lute; for his performance upon which he was ſo much celebrated, that Anthony Wood (*g*), who never could have heard him, ſcrupled not to ſay, "He was the "rareſt muſician that his age did behold."

After being at the pains of ſcoring ſeveral of Dowland's compoſitions, I have been equally diſappointed and aſtoniſhed at his ſcanty abilities in counterpoint, and the great reputation he acquired with his cotemporaries, which has been courteouſly continued to him, either by the indolence or ignorance of thoſe who have had occaſion to ſpeak of him, and who took it for granted that his title to fame, as a profound muſician, was well founded. There are among the *Lamentations*, publiſhed by Leighton, mentioned before, ſeveral by Dowland, which ſeem to me inferior in every reſpect to the reſt: for, beſides want of melody and deſign, with the confuſion and embarraſſment of a *Principiante* in the diſpoſition of the parts, there are frequently unwarrantable, and, to my ear, very offenſive combinations in the harmony; ſuch as a ſharp third, and flat ſixth; an extreme flat fourth and ſixth, *&c.*



I make no doubt but that Dowland was a captivating performer on the lute, to which Shakſpeare has borne teſtimony in his *Paſſionate Pilgrim*, (No. VI.) where addreſſing his friend, he ſays:

(*e*) *The Teares or Lamentations of a Sorrowful Soule. Compoſed with muſical Ayres and Songs, both for Voices and divers Inſtruments.* Fol. Lond. 1614.

(*f*) He is ſtiled *Doctor* by Tomkins, Peacham, and Ravenſcroft; but A. Wood is ſilent concerning his ever having obtained that degree.

(*g*) *Faſti*, 1588.

If

If Muſic and ſweet Poetry agree,
As they muſt needs, the ſiſter and the brother,
Then muſt the love be great 'twixt thee and me,
Becauſe thou lov'ſt the one, and I the other.

DOWLAND to thee is dear, whoſe heav'nly touch
Upon the lute doth raviſh human ſenſe;
SPENSER to me, whoſe deep conceit is ſuch,
As paſſing all conceit needs no defence.

Thou lov'ſt to hear the ſweet melodious ſound
That Phœbus' lute, the Queen of Muſic makes;
And I in deep delight am chiefly drown'd,
When as himſelf to ſinging he betakes.

One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

Suppl. to Shakſpeare, Vol. I. p. 713.

It has frequently happened that a great performer has been totally devoid of the genius and cultivation neceſſary for a compoſer; and, on the contrary, there have been eminent compoſers whoſe abilities in performance have been very far from great. Cloſe application to the buſineſs of a compoſer equally enfeebles the hand and the voice, by the mere action of writing, as well as want of practice; and if the art of compoſition, and a facility of committing to paper muſical ideas, clothed in good harmony, be not early acquired, even ſuppoſing that genius is not wanting, the caſe ſeems hopeleſs; as I never remember the difficulties of compoſition thoroughly vanquiſhed, except during youth.

I think I may venture to ſay from the works of Dowland, which I have had an opportunity of examining, that he had not ſtudied compoſition regularly at an early period of his life; and was but little uſed to writing in many parts. In his prefaces, particularly that to his *Pilgrim's Solace*, he complains much of public neglect; but theſe complaints were never known to operate much in favour of the complainants, any more than thoſe made to a miſtreſs or lover whoſe affection is diminiſhing, which ſeldom has any other effect than to accelerate averſion. As a compoſer, the public ſeem to have been right in withdrawing that favour from Dowland, which had been granted on a *bad baſis*; but with regard to his performance, we have nothing to ſay: as at this diſtance of time

there is no judging what proportion it bore to that of others who were better treated.

I have my doubts likewiſe concerning the *genius*, at leaſt, of the ſecond FERRABOSCO, who had the Poets and Dilettanti all on his ſide; but whoſe works, that have come under my inſpection, ſeem wholly unworthy of a great profeſſor. The elder, Alfonſo Ferraboſco, was a native of Italy, and a compoſer of great eminence, throughout Europe (*b*); his ſon, who is ſaid to have been born at Greenwich, publiſhed *Ayres*, with an accompaniment for the lute, in London, 1609, which contain as little merit of any kind as I have ever ſeen in productions to which the name of a maſter of eſtabliſhed reputation is prefixed: theſe he dedicated, with no great humility, to Prince Henry, the eldeſt ſon of James I.

Three herald minſtrels, ycleped Ben Jonſon, T. Campion, and N. Tomkins, proclaimed the high worth and qualities of theſe *Ayres* in three encomiaſtic copies of verſes, prefixed to the work; but theſe friendly bards, who praiſe not with a very ſparing hand, ſeem to have leſs exalted ideas of the author's merit and importance, than himſelf; "For," ſays he to the Prince, "I "could now with that ſolemne induſtry of many in *Epiſtles*, enforce "all that hath been ſaid in praiſe of the *Faculty* of Muſique, and "make that commend the worke; but I deſire more, the worke "ſhould commend the *Faculty*: and therefore ſuffer theſe few "*Ayres* to owe their grace rather to your *Highneſſe* judgment, "than any other teſtimonies. I am not made of much ſpeech; "only I know them worthy of my name; and therein, I took "paines to make them worthy of yours.

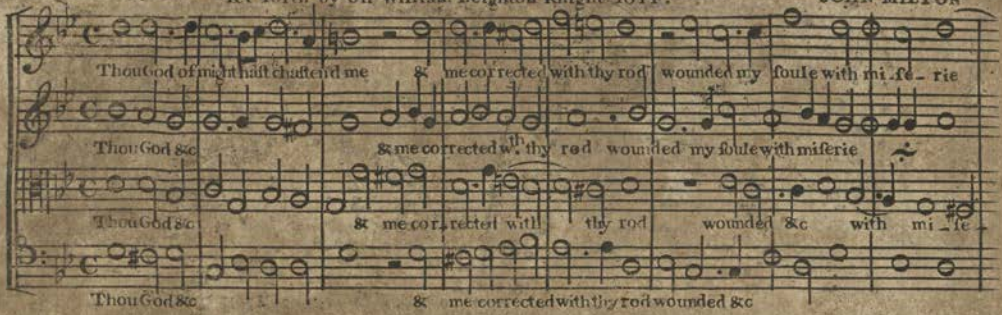
"Your Highneſſe moſt humble Servant,

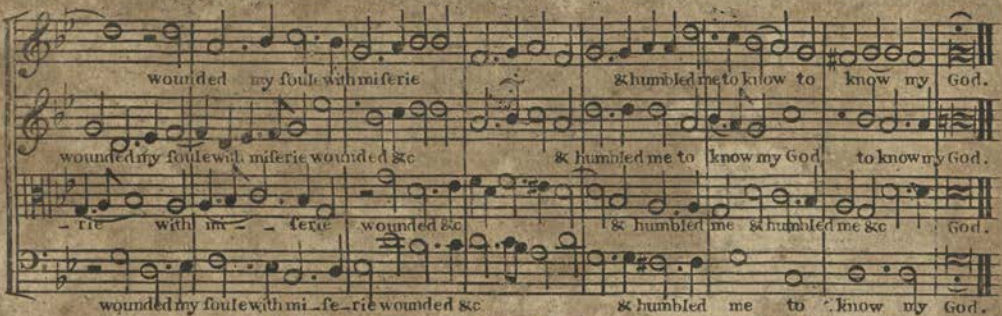
"ALFONSO FERRABOSCO."

As theſe *Ayres* are ſhort and ſcarce, the muſical critic in the following plates ſhall have it in his power to diſcover ſuch beauties in them as may have eſcaped my obſervation.

(*b*) It is of him that Morley and Peacham ſpeak, and of whom there are compoſitions in almoſt all the collections of motets and madrigals printed in Italy during the middle and latter end of the ſixteenth century. Some of his motets appear with thoſe of Cipriani Rore, printed at Venice ſo early as 1544, and are written with great purity.

From





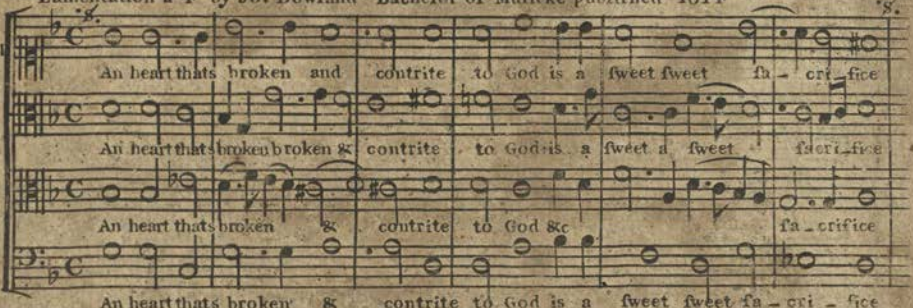
Lamentation a 4 by Jo. Dowland Bachelor of Musicke published 1614

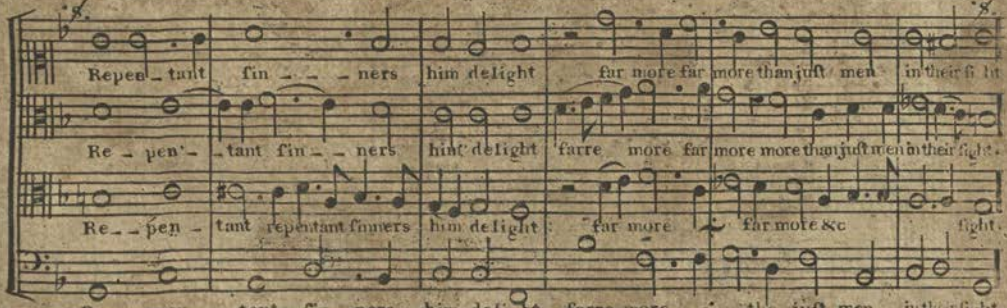
Cantus with the Treble Viol

Altus with a Flute

Tenor for the Bandora

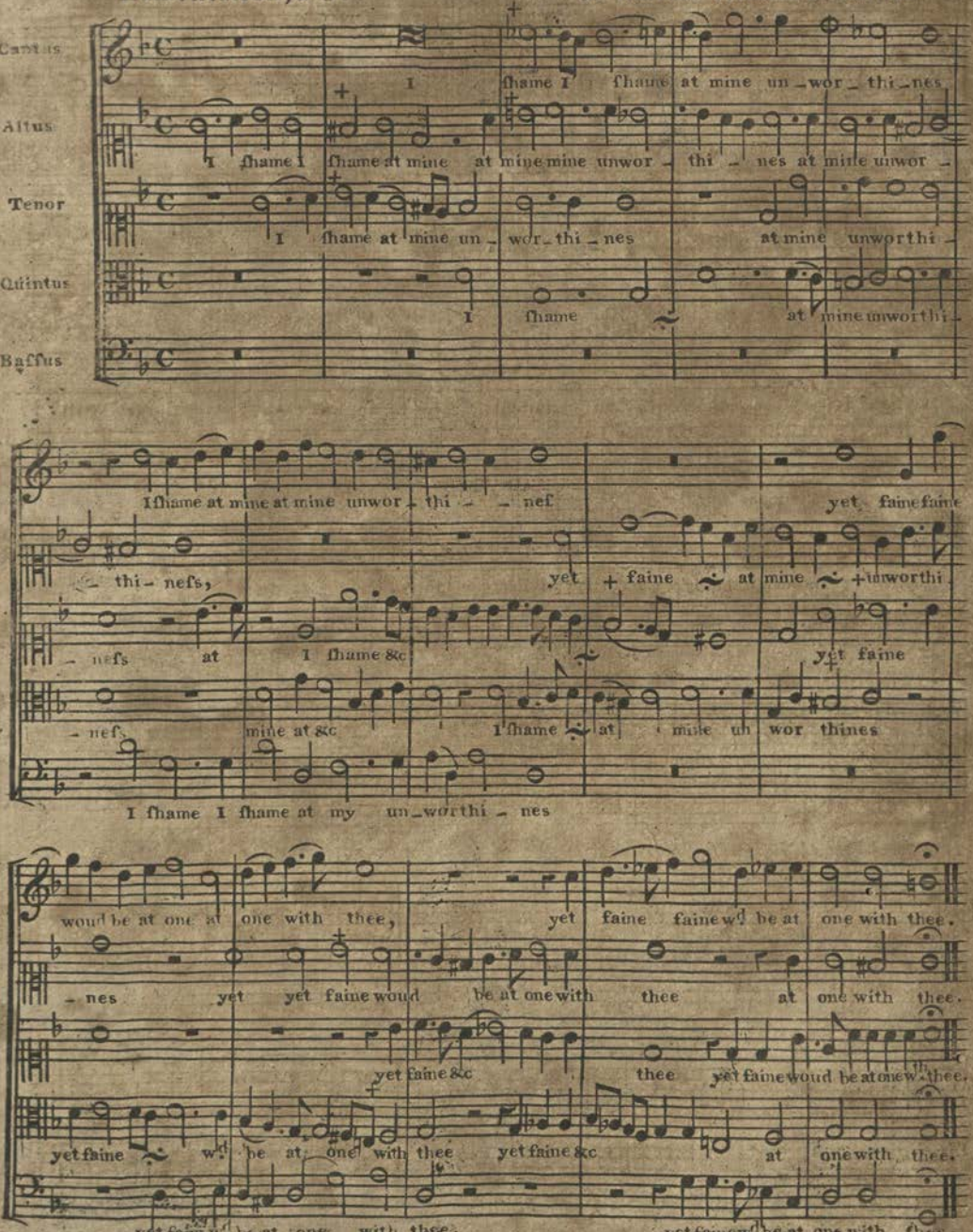
Bassus with a Bass Viol

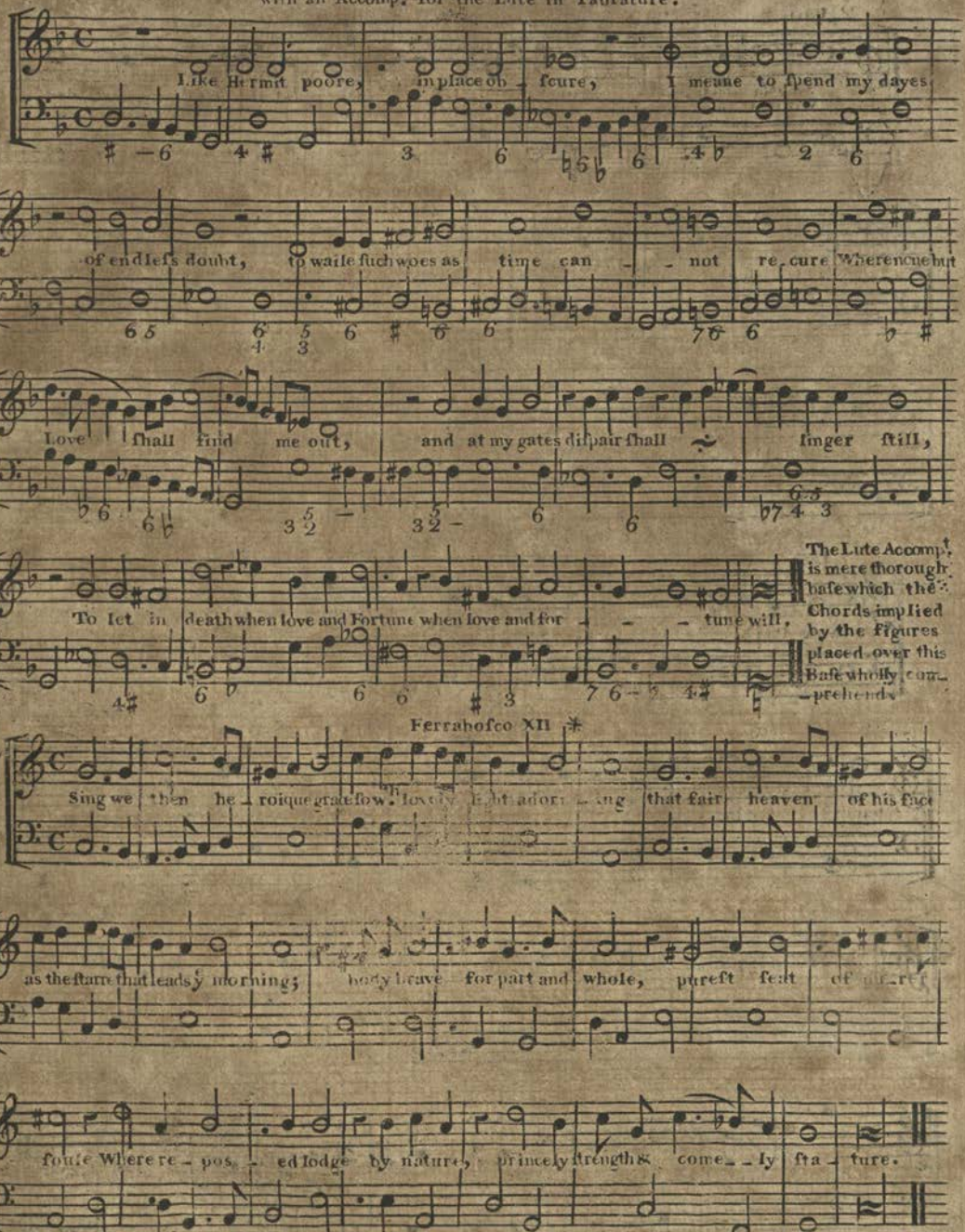




Lamentation, à 5.

Jo Dowland Bachelor of Muſicke





*The words of this & the two following Ayris, are part of a Poem on the Death of Sr Phil. Sidney.

2 Part

Sing the rich_ _es of his skill, long by studious toil provi_ _ _ded
Wit that ne_ _ver gui_deth ill, Wit that never ill is gui_ _ _ded

Judgment that can best discerne, Me_mo_ _ _ that needs not learne, Courage wh^re

such thoughts as_sem_ _ble, justly may his haters trem_ _ble

3 Part

Sing the Nobles of his race, Sing his pow'r, his wealth his glo_ry breaking all the

bands of place, end_less A_ges ageless sto_ _ _ _ry; Peace

that maketh one of too more than ever warre coud doe,

Terror chased Terror chased Justice fixed mercy, mer_cy still with Justice mix_ed.

The preceding plates exhibit ſpecimens of the compoſition of Milton, Dowland, and Ferraboſco; of which, notwithſtanding the greater celebrity of the two laſt muſicians, Milton's production is the beſt, not only in point of ingenuity, but correctneſs (*i*).

Inſtrumental Muſic ſeems as yet to have made but a ſmall progreſs towards that perfection at which it has ſince arrived: indeed, the lute and virginal were the only inſtruments for which any tolerable Muſic ſeems to have been expreſsly compoſed. The violin was now hardly known, by the Engliſh, in ſhape or name; and, therefore, that ſuperior power of expreſſing almoſt all that a human voice can produce, except the articulation of words, ſeemed at this time ſo utterly impoſſible, that it was not thought a gentleman's inſtrument, or one that ſhould be admitted into good company. Viols of various ſizes, with ſix ſtrings, and fretted like the guittar, began indeed to be admitted into chamber-concerts: for when the performance was public, theſe inſtruments were too feeble for the obtuſe organs of our Gothic anceſtors; and the low ſtate of our regal Muſic in the time of Henry VIII. 1530, may be gathered from the accounts given in Hall's and Hollingſhead's Chronicles, of a Maſque at Cardinal Wolſey's palace, Whitehall, where the King was entertained with "a Concert of Drums and "Fifes." But this was ſoft Muſic compared with that of his heroic daughter Elizabeth, who, according to Henxner (*k*), uſed to be regaled during dinner "with twelve trumpets, and two kettle-"drums; which together with fifes, cornets, and ſide drums, "made the hall ring for half an hour together."

The Lute, of which hardly the ſound or ſhape is known at preſent, was, during the two laſt centuries, the favourite chamber-inſtrument of every nation in Europe (*l*). Sir Thomas Wyat, the elder, has left us a *Sonnet to his Lute*, written very early in the ſixteenth century; and Congreve, at the end of the laſt, has celeberated the performance of Mrs. Arabella Hunt on that inſtrument.

(*i*) The places in Dowland's ſecond compoſition marked with a †, will not be found very grateful to nice ears.

(*k*) *Itinerarium*, Edit. 1757. p. 53. Strawberry-hill.

(*l*) Vincenzo Galilei ſays, that the Lutes made in England, in his time, were the beſt. *Dial. della Muſ.*

Indeed choral compoſitions, madrigals, and ſongs in that ſtyle, always of many parts, being the only *Vocal* Muſic that was in favour with maſters and their moſt powerful patrons, precluded much refinement in the performance: as fugues, canons, and full choruſes, of which they chiefly conſiſted, are founded upon *democratic* principles, which admit of no ſovereignty; and whatever good they contain is equally diſtributed to all ranks in the muſical ſtate. The art of *Singing*, therefore, in theſe times, further than was neceſſary to keep a performer in tune and time, muſt have been unknown: the poſſeſſor of the moſt exquiſite voice had no more frequent opportunities allowed of diſplaying it, than the moſt diſagreeable; ſolo ſongs, anthems, and cantatas, being productions of later times. The penalty for the crime of playing a ſolo at the Concert of Ancient Muſic, is five guineas; but at this time, if inſtead of that ſum being forfeited, five hundred had been offered to the individual who could perform ſuch a feat, fewer candidates would have entered the liſts than if the like premium had been offered for flying from Saliſbury ſteeple over Old Sarum, without a balloon.

It is therefore upon the *Church Muſic*, *Madrigals*, and *Songs in Parts*, of our countrymen, during the reign of Queen Elizabeth, that we muſt reſt their reputation; and theſe, in point of harmony and contrivance, the chief excellencies of ſuch compoſitions, appear in nothing inferior to thoſe of the beſt cotemporary productions of the continent. Taſte, rhythm, accent, and grace, muſt not be ſought for in this kind of Muſic; indeed we might as well cenſure the ancient Greeks for not writing in Engliſh, as the compoſers of the ſixteenth century for their deficiency in theſe particulars, which having then no exiſtence, even in idea, could not be wanted or expected; and it is neceſſarily the buſineſs of artiſts to cultivate and refine what is in the greateſt eſteem among the beſt judges of their own nation and times. And theſe, at this period, unanimouſly thought every ſpecies of muſical compoſition below criticiſm, except canons and fugues. Indeed what is generally underſtood by taſte in Muſic, muſt ever be an abomination in the church; for as it conſiſts in new refinements or arrangements of

notes, it would be conſtrued into innovation, however meritorious, till conſecrated by age: thus the favourite points and paſſages in the madrigals of the ſixteenth century, were in the ſeventeenth received as orthodox in the church; as thoſe of the opera ſongs and cantatas of the ſeventeenth century are uſed by the graveſt and moſt pious eccleſiaſtical compoſers of the eighteenth.

It does not, however, appear juſt and fair to ſlight old compoſitions, though a totally different ſtyle at preſent prevails. *Hiſtory* does not imply *conſtant perfection:* the vices, follies, and even caprice of Princes, as well as of mankind in general, conſtitute as neceſſary a part of their annals as their virtues. The fugues and canons of the ſixteenth century, like the Gothic buildings in which they were ſung, have a gravity and grandeur peculiarly ſuited to the purpoſe of their conſtruction; and when either of them ſhall, by time or accident, be deſtroyed, it is very unlikely that they ſhould ever be replaced by others in a ſtyle equally reverential and ſtupendous. They ſhould therefore be preſerved as venerable relics of the muſical labours and erudition of our forefathers, before the lighter ſtrains of Secular Muſic had tinctured melody with its capricious and motley flights.

Indeed, while there was little melody, leſs rhythm, and a timid modulation, Muſic could not ſupport itſelf without fugue: as it is neceſſary that the French Dramas, for want of blank verſe, or nervous proſe, ſhould be written in rhyme. And as ſimple ſubjects are beſt for fugue, and the compoſers of this period ſpent their whole lives in their contexture, it ſeems natural to ſuppoſe that they ſhould be ſuperior to thoſe of the preſent age, when muſicians have ſo much more to do. A fugue is now ſeldom produced but upon ſome particular occaſion, or in an oſtentatious fit of pedantry, as a ſpecimen of that ſcience which profeſſors at other times affect to deſpiſe.

The *modulation* of the ſixteenth century, though it has a grave and uncommon effect in the Church-Muſic of that time, is not accommodated to muſical ſtudents of the preſent times; for being confined to the eccleſiaſtical modes, it precludes the uſe of the moſt agreeable

agreeable keys in Muſic. Zarlino (*m*), who, like Glareanus, allowed of twelve modes, ſpeaks of himſelf and a few others having compoſed in the eleventh, or key of C natural, which was not one of the ancient original eight eccleſiaſtical modes, to which they were led by the vulgar muſicians of the ſtreets and villages, who generally accompanied ruſtic dances with tunes in this key, which was then called *Il modo laſcivo*, or the *wanton* key. Here we have an inſtance of the miſchief of ſyſtem: for what was prohibited by the laws of eccleſiaſtical modulation to men of ſcience, was ſuggeſted by nature to the hands and ears of ignorance and ruſticity, who dared to pleaſe the ſenſe, without firſt obtaining the permiſſion of intellect.

Bird, and other old maſters, have been cenſured by the Reverend Mr. Maſon, in his excellent *Eſſay on Church-Muſic* (*n*), for inattention to proſody, accent, and quantity, in ſetting Engliſh words; and indeed, beſides the negligence in that particular, common to all the compoſers of their time, the *accentuation* of our language has received ſuch changes ſince the time of Tallis, Bird, and our other beſt church compoſers, that it ſeems abſolutely neceſſary for the words to be newly adjuſted to the melodies by ſome judicious perſon, equally tender of the harmony of theſe admirable compoſitions, as of the proſody of our language; conſtantly taking care to place the accent of each word upon the accented part of each bar in the Muſic (*o*).

With

(*m*) P. 333.

(*n*) *A copious Collection of thoſe Portions of the Pſalms of* David, *Bible, and Liturgy, which have been ſet to* MUSIC, *and ſung as* ANTHEMS *in the Cathedral and Collegiate Churches of* England.—*Publiſhed for the Uſe of the Church at* York; *to which is prefixed a Critical and Hiſtorical Eſſay on Cathedral Muſic.* York, 1782.

(*o*) It is much to be lamented that this taſk was not performed by the late Dr. Boyce, when he reviſed and prepared theſe Services for publication. In the *Te Deum* of both Tallis and Bird, printed in his firſt and third volumes, the accent in all the parts is given to the ſecond ſyllable of the words *holy*, *glory*, *glorious*, and upon the firſt in *apoſtles*. In Tallis's Service, Vol. I. p. 5. long ſyllables are made ſhort, and ſhort, long: *Thē gŏodly fĕllōwſhip ōf the prōphēts praiſe thēe. Thē nŏblē ărmy—Thē hŏly chŭrch thrōughŏut all*, &c. *Thē fāthēr.* P. 7. *Sērvānts.* 8. *Wē wŏrſhīp; ĕvēr.* 9. *ŭpōn. Mĕrcy lĭghtēn*, &c.

In Bird's Service, p. 2. we have *tō thĕe.* 4. *ălſō ōf glŏry.* 5. *Tō dēliver; ābhŏr; thy kĭngdōm; thē glŏry; thy prĕciōus.* 7. *Pēoplē; wē wŏrſhīp; ĕvēr; wŏrld.* 8. *ūpŏn.* 9. *Mĕrcy; lĭghtēn our trŭſt.*

In Tallis's *Benedictus*, p. 11. *Pērfŏrm the mĕrcy promiſed. Covenant* is made a diſſyllable, and has only two notes allowed to it

With reſpect to the moſt unexceptionable manner of ſinging in the church, it is difficult to ſuggeſt any one that will obviate all objections. In our cathedral *chanting*, and the *canto fermo* of the Romiſh church, ſome of the words are uttered with too much rapidity, while others at the *mediatio*, or half-cloſe, and termination, are protracted to an unreaſonable length. In our *Parochial Pſalmody*, as there is no diſtinction of ſyllables, but all are made as long as the lungs of the clerk and congregation will allow; ſo with reſpect to *Services*, *Full Anthems*, and the Romiſh *Maſs in Muſic*, beſides the artificial contexture of the parts, diviſions upon particular words, and repetitions of whole ſentences, the nature of canon and fugue is ſuch, that the ſingers are conſtantly pronouncing different words at the ſame time, with the clamour of ill-bred diſputants, who are all talking at once.

Salvator Roſa, who was as ſevere with his pen, as bold and original with his pencil, in his Satires has not ſpared the pedantry of falſe refinements, and abuſe of Church Muſic. However, almoſt all his coarſe cenſures, except thoſe levelled at the Caſtrati, may be found in Eraſmus (*p*). The bitterneſs of invective with which theſe two writers have loaded Eccleſiaſtical Muſic and Muſicians will have the more weight, when it is remembered, that Eraſmus had been himſelf a ſinging-boy in the cathedral of Utrecht; and that Salvator Roſa, beſides being an excellent painter and poet, was a good muſician.

Salvator, in his firſt Satire, after treating Secular Muſic and Muſicians with extreme uncharitableneſs and ſeverity, criminates thoſe of the church with more than puritanical fury.

it. P. 12. *pērfōrm*; *bēing deliverēd*. In the beginning of the *Sanctus*, by Tallis, p. 33, the words are likewiſe very ill accented.

Where no fugue or imitation is concerned, all the voices ſhould pronounce the ſame word, in the ſame accent, at the ſame time; which would greatly facilitate to the congregation the intelligence of what is ſung; this is often unneceſſarily prevented by ligatures, and diviſions in one part more than another.

A few ſlight arrangements of this kind in the words, would render theſe Services, as well as Morley's Burial Service, and others in Boyce's collection, as unexceptionable with regard to *accentuation* of the words, as texture of the parts in the harmony.

(*p*) *Commentary on the firſt of* Corinthians, xiv. 19.

Who-

Who bluſhes not to hear a hireling band,
At times appointed to ſubdue the heart,
Profane the temple with *Sol-fa* in hand,
When tears repentant from each eye ſhould ſtart?

What ſcandal 'tis within the ſacred wall,
To hear them grunt the veſpers, bark the maſs,
The *Gloria*, *Credo*, *Pater-noſter* bawl,
With the vile fury of a braying aſs!

And ſtill more ſcandalous, in ſuch a place,
We ſee infatuate Chriſtians liſt'ning round,
Inſtead of ſupplicating God for grace,
To *Tenor*, *Baſe*, and ſubtilties of ſound.

And while ſuch trivial talents are diſplay'd
In howls and ſqueaks, which wound the pious ear,
No ſacred word is with the ſound convey'd,
To purify the ſoul, or heart to chear.

Like drunken Bacchanals they ſhameleſs roar,
Till with their noiſe and jargon all are weary;
And in the Sanctuary they God adore,
Sing to a vile *Chaconne* the *Miſerere* (*q*).

A certain degree of ſimplicity is neceſſary, in Choral Muſic, to render it ſuitable to the purpoſes of devotion, which ſeem to demand a clear, diſtinct, and articulate pronunciation of the words, and that the duration of the notes, whether applied to verſe or proſe, ſhould be proportioned to the length of the ſyllables: indeed, I ſee no other method of accompliſhing this end in choruſes, than by *ſimple counterpoint* of note againſt note, in all the parts, at leaſt the firſt time the words are uttered; afterwards, as the congregation will be already in poſſeſſion of their ſenſe and import, nothing will be loſt, on the ſide of inſtruction, if they ſhould be repeated in canon, fugue, or other muſical contrivance (*r*).

(*q*) *Vergognoſa follia d'un petto inſano!*
Nel tempo eletto à preparaſi il core
Si ſta nel tempio con le Solfe in mano.—
Che ſcandalo è il ſentir ne ſacri roſtri
Grunnir il veſpro, ed abbajar la meſſa,
Ragghiar la Gloria, *il* Credo, *e i* Paternoſtri.——
Quando ſtillar dovrian gl' occhi in humore,
L'impazzito Chriſtian gl' orecchi intenti
Tiene all' arte d'un Baſſo, *ò d'un* Tenore.—
Apporta d'urli, e di mugiti impreſſa
L'aria à gl' orecchi altrui tedj, e moleſtie,
Ch'udir non puoſſi una ſol voce eſpreſſa.
Sicche pien di baccano, e d'immodeſtie
Il ſacrario di Dio ſembra al vedere
Un arca di Noè frà tante beſtie.
E ſi ſente per tutto à più potere,
Ond' è, che ogn'un ſi ſcandalizza, e tedia,
Cantar ſu la Ciaccona *il* Miſerere.

(*r*) The ſolemn Muſic of the church, without words, Dryden emphatically calls *Inarticulate Poeſy*. *Pref. to Tyrannick Love*; *or, the Royal Martyr*. And ſuch ſhould be the *Voluntaries* of our organiſts, at leaſt in the middle of the ſervice.

When

When the verſe of a Pſalm or Hymn is ſet in fugue, if the part that leads off the ſubject were to pronounce the whole verſe or ſentence, to complete the ſenſe, before the anſwer is introduced, it would perhaps obviate the objection that is made to this ingenious ſpecies of compoſition, on account of the confuſion occaſioned by the ſeveral parts ſinging different words at the ſame time.

I have dwelt the longer on the ſtate of Muſic in England during the long and fortunate reign of Queen Elizabeth, for the honour of our country; as I fear no other period will be found in which we were ſo much on a level with the reſt of Europe, in muſical genius and learning. And however uncouth the compoſitions of theſe times may appear to thoſe who think all Muſic barbarous but that of the preſent day; it ſeems as if thoſe productions, which, at any period of an art, univerſally afforded delight to the beſt judges of their merit, were well entitled to examination and reſpect, however the revolutions of taſte and faſhion may have diminiſhed their favour.

CHAP. II.

Of the State of Muſic in Italy *during the Sixteenth Century: including an Account of Theoriſts, with the Progreſs of Practical Muſic in the Church, as well as of Madrigals, Ricercari, or Fantaſias, and Secular Songs, of that Period.*

MELODY, itſelf the child of Fancy, was ſtill held in Gothic chains; and though there was no rhythm, or ſymmetry of meaſure, the ſubject of every movement was ſymmetric and invariable. To check Imagination's wild vagaries, and reſtrain her wanton flights in the ſolemnity of ſupplication, humility of contrition, funereal ſorrow, or even the grateful ſong of gladneſs and thankſgiving, when addreſſed to the Divinity, during the celebration of ſacred rites in the temple, is not only required by propriety, but duty. Yet, as the confining Muſic merely to religious purpoſes borders on fanaticiſm, ſo the treating ſecular and light ſubjects with eccleſiaſtical gravity; making a fugue of every movement, and regarding grace, elegance, and fertility of invention, as criminal, or, at beſt, as frivolous, are equally proofs of want of taſte, and want of candour. But theſe points will be beſt diſcuſſed when we come to treat of Lyric and Dramatic Compoſitions, and trace the progreſs which Inſtrumental Muſic has made during the preſent century.

What kind of Muſic the Italians cultivated before the general uſe of counterpoint was eſtabliſhed, I know not; but we find in the Lives of their firſt Painters, that many of them had been brought up to Muſic, as a profeſſion. Leonardo da Vinci was a great performer on ſeveral inſtruments, and invented a new ſpecies of lyre, in the ſhape of a horſe's ſkull (*a*). Italy had likewiſe at this time ſingers with great talents for execution and expreſſion, according to Caſtiglione, who, in his *Cortegiano*, ſpeaking of the variety

(*a*) *Da Teſchio di Cavallo.*—Vaſari, *Vite di Pitt.*

and

and power of contraſt in the arts, obſerves, that " Inſtances of " diſſimilar things producing ſimilar effects that are equally pleaſing " and meritorious may be given in them all; particularly Muſic, " in which the movement is ſometimes grave and majeſtic, and " ſometimes gay and animated, yet equally delightful to the hearer. " Thus, in ſinging, what can be more different than the perform- " ance of BIDON and MARCHETTO CARA? The one artificial, " rapid, nervous, vehement, and impaſſioned, elevates and inflames " the ſoul of every hearer; while the other, more gentle, pathe- " tic, and inſinuating, ſooths, calms, and affects by a ſorrowful " and tender ſweetneſs, which penetrates the heart, and affords it " the moſt exquiſite pleaſure of a different kind." This deſcrip- tion the late Mr. Galliard (*b*) has thought applicable to the different powers of the two great female ſingers, Fauſtina and Cuzzoni, the ſuperiority of whoſe abilities was ſo diſputable when they performed on the ſame ſtage in England, 1727, that the patrons and friends of the one became inveterate enemies to thoſe of the other.

Great natural powers will ſometimes aſtoniſh and charm without much aſſiſtance from art; and ſo late as the year 1547, Pietro Aaron (*c*) gives a liſt of ſuch extraordinary performers as were able to *ſing by book*, *cantori a libro*; by which we may ſuppoſe that the art was new and uncommon. And according to Tartini (*d*), " The old Italian ſongs being only made for a ſingle voice, were " ſimple in the higheſt degree; partaking of the nature of *recita-* " *tive*, but *largo:*" (as the gondoliers at Venice ſtill ſing the ſtanzas of Taſſo). " None were confined to regular bars; and the key " was determined by the kind and compaſs of voice that was to " ſing them."

However, during the ſixteenth century, when the works of Paleſtrina appeared, the Italians may with juſtice be ſaid to have given inſtructions to the reſt of Europe, in counterpoint, as, ever ſince operas were eſtabliſhed, they have done in ſinging. But before we proceed to give ſpecimens of the compoſition of this admirable compoſer and his cotemporaries, it ſeems neceſſary to ſpeak of the

(*b*) Tranſl. of Toſi, p. 170.
(*c*) *Lucidario in Muſica*, fol. 31.
(*d*) *Trattato di Muſica*, p. 17.

chief Theoriſts of Italy, who eſtabliſhed the principles upon which their productions were founded; and as not only the Italian School of Muſic, but that of every other country, ſeems much indebted to the labours of Franchinus Gaffurius, and the many uſeful books he publiſhed, I ſhall place him at the head of their Muſical Claſſics.

FRANCHINUS GAFURIUS, or GAFFORIO, of Lodi (*e*), born 1451, was the ſon of Betino, a ſoldier in the ſervice of Gonzago, Duke of Mantua, and Catherine Fixaraga, of the ſame place. He was firſt intended for Prieſt's orders, but after ſtudying Muſic for two years under Fryar John Goodenach, a Carmelite, he manifeſted ſo much genius for that ſcience, that it was thought expedient to make it his profeſſion. After learning the rudiments of Muſic at Lodi, he went to Mantua, where he was patronized by the Marquis Lodovico Gonzago; and where during two years he purſued his ſtudies with unwearied aſſiduity night and day, and acquired great reputation both in the ſpeculative and practical part of his profeſſion (*f*). From this city he went to Verona, where he read public Lectures on Muſic for two years more, and publiſhed ſeveral works; after which he removed to Genoa, whither he was invited by the Doge Proſpero: there he entered into Prieſt's orders. From Genoa he was invited to Milan by the Duke and Ducheſs Galeazzo, but they being ſoon after expelled that city, he returned to Naples, where Philip of Bologna, Profeſſor Royal, received him as his colleague; and he became ſo eminent in the theory of Muſic, that he was thought ſuperior to John Tinctor, William Guarnieri, Bernard Yeart, and many celebrated and learned muſicians, with whom he now converſed and diſputed. He there compoſed and publiſhed his profound *Treatiſe on the Theory of Harmony*, 1480; which was afterwards corrected, enlarged, and republiſhed at Milan, 1492; but the plague raging in Naples, and

(*e*) Walther miſtakenly makes him a native of Lyons, in France. *Laudenſis.*

(*f*) His biographers inform us not when or where Franchinus met with *Bonadies*, of whom he ſo frequently makes honourable mention in his works, conſtantly calling him *Præceptor meus.* P. Martini has given a fragment, from a *Kyrie Eleiſon*, compoſed by Bonadies in 1473, when Gaforio was twenty-two years old.

that

that kingdom being likewiſe much incommoded by a war with the Turks, he retreated to Otranto, in Apulia; whence, after a ſhort reſidence, he returned to Lodi, where he was protected and favoured by Pallavicino, the Biſhop, and opened a public ſchool, in which, during three years, he formed many excellent ſcholars. He was offered great encouragement at Bergamo, if he would ſettle there; but the war being over, and the Duke of Milan, his old patron, reſtored, he preferred the reſidence of that city to any other. It was here that he compoſed and poliſhed moſt of his works; that he was careſſed by the firſt perſons of his time for rank and learning; and that he read Lectures by public authority to crowded audiences, for which he had a faculty granted him by the Archbiſhop and chief magiſtrates of the city in 1483, which exalted him far above all his cotemporary brethren: and how much he improved the ſcience by his inſtructions, his lectures, and his writings, was teſtified by the approbation of the whole city; to which may be added the many diſciples he formed, and the almoſt infinite number of volumes he wrote, among which ſeveral will live as long as Muſic and the Latin tongue are underſtood. He likewiſe firſt collected, reviſed, commented, and tranſlated into Latin the old Greek writers on Muſic: Ariſtides Quintilianus, Manuel Briennius, Bacchius ſen. and Ptolemy's Harmonics. The order of the works he publiſhed is as follows: *Theoricum Opus Harmonicæ Diſciplinæ*, mentioned above, Neapolis, 1480. Milan, 1492. This was the firſt book on the ſubject of Muſic that iſſued from the preſs after the invention of Printing, if we except the *Definitiones Term. Muſicæ*, of John Tinctor (*g*). *Practica Muſicæ utriuſque Cantus.* Milan, 1496. Breſcia, 1497, 1502. And Venice, 1512. *Angelicum ac Divinum Opus Muſicæ Materna Lingua Scrip.* Milan, 1508 (*h*). *De Harmonica Muſicor. Inſtrumentorum.* Milan, 1518. This work, we are told by Pantaleone Melegulo, of Lodi, his countryman, from whom ſome account of the author appeared in the firſt edition, was written when Gafforio was fifty years of age, that is to ſay, in the year 1501; and though the ſubject is dark and diffi-

(*g*) See Vol. II. p. 458.
(*h*) The title only of this book is Latin, the reſt is in Italian.

cult,

cult, it was abſolutely neceſſary for underſtanding the ancient authors. If, ſays Pantaleone, a life ſpent in labour for the advancement of ſcience, and in a ſeries of laudable actions, can entitle a human being to fame in this world, and felicity in the next, the claim of Gafforio to both ſeems indiſputable.

The doctrines of this excellent theoriſt, who died 1520, have been ſo frequently cited in the courſe of the preceding volume, that, after the ample liſt of his writings juſt given, a table of their contents, or further extracts from them, ſeem unneceſſary.

PIETRO AARON, a Florentine, of the order of Jeruſalem, and canon of Rimini, was a voluminous writer on Muſic. He firſt appears as an author in 1516, when a ſmall Latin tract in three books, *De Inſtitutione Harmonica*, which he wrote originally in Italian, was tranſlated into Latin, and publiſhed at Bologna, by his friend, Joh. Ant. Flaminius, of Imola.

His ſecond publication is entitled *Toſcanello della Muſica*. This treatiſe, the moſt conſiderable of all his writings, was firſt printed at Venice, 1523; then in 1529; and laſtly, with additions, in 1539. In the Dedication to this work the author tells us, that he had been admitted into the Papal chapel, at Rome, during the Pontificate of Leo X. in ſpeaking of whom, he ſays, "Though this "Pontiff had acquired a conſummate knowledge in moſt arts and "ſciences, he ſeemed to love, encourage, and exalt Muſic more "than any other; which ſtimulated many to exert themſelves "with uncommon ardor in its cultivation. And among thoſe who "aſpired at the great premiums that were held forth to talents, I "became," ſays he, "a candidate myſelf; for being born to a "ſlender fortune, which I wiſhed to improve by ſome reputable "profeſſion, I choſe Muſic; at which I laboured with unremitting "diligence, till the irreparable loſs I ſuſtained, by the death of my "munificent patron, Leo."

Thoſe who have read Boethius and Franchinus, will not find many new diſcoveries or precepts in this treatiſe of Pietro Aaron. However, as the writings of his celebrated predeceſſors were chiefly in Latin, his works became perhaps the more uſeful and acceptable

able to the ſecular muſicians of Italy, from the language in which they were publiſhed. *Il Toſcanello* is divided into two books: the firſt contains a common-place panegyric on Muſic, and an enumeration of its inventors, with definitions and explanations of muſical terms and characters. In the ſecond book, after the uſual parade of ſcience concerning the genera of the ancients, he proceeds to counterpoint, for which he gives a *decalogue*, or ten precepts (*i*). After this, we have a ſhort explanation of arithmetical, geometrical, and harmonical proportion, with directions for dividing the monochord, according to the principles of Guido.

His third work, publiſhed at Venice, 1525, was likewiſe written in Italian; for which, as it had been ſo long the cuſtom for Latin to be the vehicle of ſcience, he makes an apology. This *Treatiſe* is *upon the tones*, or keys, of *Canto-figurato*, which he regulates entirely by thoſe of *Canto-fermo* (*k*).

Pietro Aaron upon all occaſions manifeſtly exalts the character of BARTHOLOMEO RAMIS, a Spaniard, at the expence of Franchinus. Ramis was the firſt modern who ſuſtained the neceſſity of a temperament (*l*); he was anſwered by *Nicholas Burtius*, 1487 (*m*), who imagined the honour of Guido to be injured by the Spaniard, as Guido uſed the Pythagorean proportions, and had never thought of a *temperament*. Burtius again was handled very roughly by SPATARO, the diſciple of Ramis (*n*); and the venerable theoriſt, Franchinus, finding himſelf very rudely treated in this diſpute, by the favourers of temperament, in 1522, when he was upwards of ſeventy years of age, took up the defence of Pythagoras, as Fontenelle (*o*), at near a hundred, did of Des Cartes. After this, the war became general, and continued to rage with great violence for more

(*i*) Franchinus and the more ancient writers gave no more than eight rules of counterpoint.

(*k*) *Trattato della Natura, e Cognizione di tutti li Tuoni di Canto figurato.*

(*l*) *De Muſica, Tractatus, ſive Muſica practica.* 1482.

(*m*) *Muſices Opuſculum cum Defenſ.* Guidonis Aretini *adverſus uendam* Hiſpanum *veritatis prævaricator.* Bonon. 1487.—— This tract, printed in black letter, is in the Aſhmol. Collect. among Anthony Wood's books.

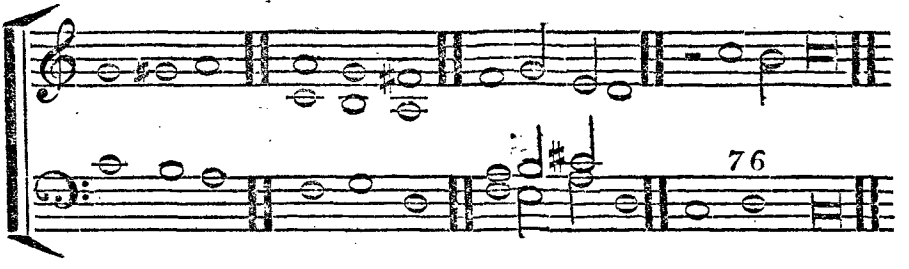
(*n*) Joannes Spadarius Bononienſis. *Muſices ac* Bartolomii Rami Pareie *ejus Præceptoris honeſta Defenſio in* Nicol. Burtij Parmenſ. Opuſc. Bologna, 1491.

(*o*) *Théorie des Tourbillons*, 1752; *l'année de ſa Mort.* The editor of this Theory calls it, *Preſervatif contre la Seduction de Newtonianiſme.* Pref.

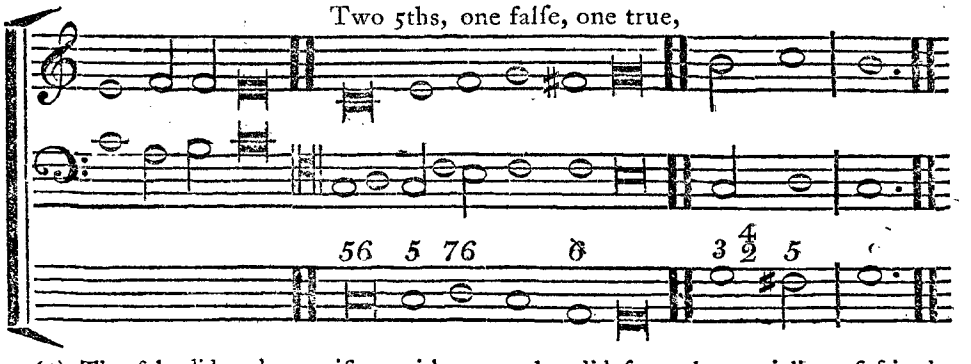
than a century, between the friends of tempered ſcales, and the adherents to ancient proportions, and equal harmony.

The fourth tract of Pietro Aaron is called *Lucidario in Muſica di alcune Oppenioni Antiche e Moderne—Compoſto dall' eccellente, e conſumato Muſico* PIETRO AARON, *&c.* Ven. 1545 (*p*). In this work we have diſcuſſions of many doubts, contradictions, queſtions, and difficulties, never ſolved before. Here the timidity of early contrapuntiſts appears, in the uſe of accidental ſemitones, which the pure diatonic ſcales of *Canto-fermo* did not allow.

The following paſſages, which in 1545 were thought *licentious*, have ſince become the common materials and ground-work of compoſition.



The Uſe of the Falſe Fifth, prohibited by Franchinus, L. III. cap. 3. is allowed by P. Aaron, *Lucidario*, Lib. II.



(*p*) The ſplendid and magnificent titles given to authors in books, publiſhed by *themſelves*, are no otherwiſe reconcileable to modern ideas of literary humility, than by ſuppoſing them to proceed from the courteſy of the printer; as the recommendatory verſes which ſucceeded theſe hyperbolical title-pages, and continued in faſhion as late as the publication of Pope's works, did from the partiality of friends. One of the tracts of Franchinus, and that which leaſt deſerved it, is ſtyled *Angelicum ac Divinum Opus Muſicæ*; and the *Lucidario in Muſica*, as the author *himſelf* ſeems to inform us, was compoſed by the *excellent* and *conſummate* muſician, PIETRO AARON, *&c. &c.*

For

For the extent of the ſeveral modes, he very frequently confirms his opinion by the authority of Marchetto da Padua, whom he calls *Il noſtro eccellentiſſimo Marchetto Padovano* (*q*). It is eaſy to diſcover through verbal reſpect for the perſon of Franchinus, that this author wiſhes on all occaſions to depreciate his doctrines.

Another ſmall work, entitled *Compendiolo di molti dubbj Segreti et Sentenze intorno il Canto-fermo e figurato*, by this author, has no date, and ſeems but a kind of ſupplement to his *Lucidario*.

The next writer upon Muſic to Pietro Aaron, in Italy, is LODOVICO FOGLIANO, who publiſhed, in 1529, a Latin tract upon the *Theory of Sound* (*r*). This work is divided into three ſections: in the firſt, he treats of muſical proportions; in the ſecond, of conſonances; and in the third, of the diviſion of the monochord. In the ſecond ſection, the foundation ſeems to have been laid for another branch of the muſical controverſy already mentioned, which was afterwards agitated with great warmth; this author contending, contrary to the doctrines of Boethius, from whom two-thirds of his book are taken, for the diſtinction of *greater* and *leſs tone*, in the diatonic tetrachord (*s*). Of the nature of this diſpute ſome idea may be derived from the account given of the ancient muſical ſects in Greece, in the firſt volume of this work (*t*), where the diſcovery of a temperament is given to Didymus.

In 1531, GIOV. SPATARO, already mentioned among the enemies of Franchinus, publiſhed at Venice a work, entitled *Tractato di Muſica*, in which he renews his attack with redoubled ſcurrility. Quarrels of this kind, which are never intereſting to any but the combatants and their partizans, are rendered ſtill more offenſive to others, by time; as the truths for which they would be thought to contend, are either too well known, or too much forgotten, to merit the attention of poſterity.

In 1538, GIOV. MARIA DA TERENTIO LANFRANCO publiſhed his *Scintille di Muſia*, a work which is frequently cited with great praiſe by ſubſequent writers; as is the following:

(*q*) P. Aaron is obliged to this author for the *title* of his book; as Marchettus calls a work, written in 1274, LUCIDARIUM *in Arte Muſicæ planæ*. See Vol. II. p. 161.

(*r*) *Muſica Theorica*. Fol.

(*s*) *De Utilitate Toni majoris et minoris*.

(*t*) P. 458.

Recanetum di Muſica aurea, publiſhed at Rome, the ſame year, by STEFFANO VANNEO. It was written originally in Italian, and tranſlated into Latin by Vincenzio Roſſetto, of Verona. And this is all that I am able to ſay of theſe two books, as they are now become ſo ſcarce, that I have never been ſo fortunate as to procure copies of them.

Dialoghe della Muſica, by ANTONFRANCISCO DONI, publiſhed at Venice, 1544, is likewiſe among the *Libri rari*. I have never ſeen it, except in the library of Padre Martini, where I tranſcribed a conſiderable part of it. The author, a whimſical and excentric character, tinctured with buffoonery, was not only a practical muſician and compoſer by profeſſion, but connected and in correſpondence with the principal writers and artiſts of his time. His *Libraria* muſt have been an uſeful publication when it firſt appeared; as it not only contains a catalogue and character of all the Italian books then in print, but of all the MSS. that he had ſeen, with a liſt of the academies then ſubſiſting, their inſtitution, mottos, and employment; but what rendered this little work particularly uſeful to my enquiries, is the catalogue of all the Muſic that had been publiſhed at Venice ſince the invention of Printing; to this liſt I ſhall have frequent occaſion to refer hereafter. The author has publiſhed a collection of his letters, and the anſwers to them; and a wild ſatirical rhapſody, which he calls *La Zucca*, or the Pumpkin. In all his writings, of which he gives a liſt of more than twenty, the author aſpires at ſingularity, and the reputation of a comical fellow; in the firſt he generally ſucceeds, and if he fail in the ſecond, "his ſtars are more in fault than he (*u*)."

At the beginning of his *Dialogue on Muſic*, the author gives a liſt of compoſers then living at Venice, amounting to ſeventeen; of whom ſeven are Netherlanders, the reſt chiefly Italian. In the

(*u*) Apoſtolo Zeno, in his notes on the *Bibl della Eloq. Ital.* of Fontanini, ſeems to give a very juſt character of this whimſical writer, when he ſays, *Il Doni ſolito ſempre tener dubbioſo il lettore ne' ſuoi fantaſtici ſcritti tra la verità, e la falſità, talchè non ſi ſcuopre, quando da ſenno, e quando da burla egli parli.* To. II. p. 180. edit. di Venezia, 1753. "It is ſo much the practice "of Doni, in all his fantaſtical writings, "to blend truth with falſehood, that the "reader is unable to diſcover when he is "ludicrous, or when ſerious."

courſe of the dialogue, compoſitions by moſt of them are performed. In the firſt converſation the interlocutors are Michele, Hoſte, Bargo, and Grullone, all performers, who ſing madrigals and ſongs by Claudio Veggio and Vincenzo Ruffo. In the ſecond converſation, inſtruments are joined to the voices: Anton. da Lucca firſt playing a voluntary on the lute, *Fà coſe divine*; then Buzzino *il violone*; Lod. Boſſo, S. G. Battiſta, Pre Michele, Pre Bartolomeo, and Doni himſelf, play on viols; theſe all perform in pieces of Riccio da Padua, Girolamo Paraboſco, Berchem, Archadelt (*x*), &c. Here Doni ſpeaks with triumph and exultation of the ſuperior ſtate of Muſic in his time, compared with that of any former period: for, ſays he, "there are muſicians now, who, if Joſquin "were to return to this world, would make him croſs himſelf. In "former times people uſed to dance with their hands in their pockets; and if one could give another a fall, he was thought a "wit, and a dexterous fellow. *Yſach* (Henry Iſaac, *detto Arrigo "Tedeſco*), then ſet the ſongs, and was thought a *Maſter*; at preſent he would hardly be a *Scholar* (*y*)."

(*x*) Paraboſco was organiſt of St. Marc's church, at Venice, and, according to Creſcimbeni, *Stor. dcl. Volg. Poeſ.* a moſt admirable performer. "Whoever," ſays Ant. Fran. Doni, *Libraria Tratt.* 1mo. "is endowed by Heaven with the power "of receiving and communicating pleaſure, "ſhould imitate Paraboſco; who, not "content with that muſical excellence, "with which he has given ſuch delight, "both in public and private, and acquired "ſuch fame, has afforded equal pleaſure "by his literary and poetical talents, in "the publication of works, that are as "much eſteemed for their wit and learning, as originality." He then gives a liſt of his Tragedies, Comedies, Miſcellaneous Poems, and Letters; adding, that "he hoped his *Novels* would ſoon appear in print, which, for their invention "and ſtyle, he thought the moſt admirable productions of the kind that he had "ever read." They were afterwards publiſhed under the title of *Gli Diſporti*, 1586, and I purchaſed them at the ſale of the late Mr. Beauclerc's books; but find, on peruſal, that Doni ſpoke of them as he did, perhaps, of his muſical abilities, with the partiality of a friend. Several of the *motets* and madrigals of Paraboſco are inſerted in the collections that were publiſhed about the middle of the ſixteenth century, ſome of which I took the trouble to ſcore, but found in them no ſubject, and but little deſign, or contrivance. And if his literary abilities did not impoſe on the writers who ſpeak of his muſical productions, his character as a compoſer muſt have been eſtabliſhed on works ſuperior to theſe, which are mere *rempliſſage*. The compoſitions of the two Netherlanders, Jachet Berchem, and Archadelt, of which we ſhall give ſpecimens hereafter, are infinitely ſuperior to thoſe of Paraboſco.

(*y*) "Hannibal," ſays Capt. Bluff, "was a very pretty fellow in thoſe days, "it muſt be granted. —But alas, Sir! "were he alive now, he would be nothing, "nothing in the earth."

Fior Angelico di Muſica, publiſhed at Venice, 1547, by P. ANGELO DA PICITONO, an eccleſiaſtic, is a work which, however difficult to find at preſent, is, from its dulneſs and pedantry, ſtill more difficult to read.

Two dialogues on Muſic, by LUIGI DENTICE, a Neapolitan gentleman, were publiſhed at Rome in 1553. Of theſe, though the ſubject turns chiefly upon the muſical proportions, and modes of the ancients, in attempting to explain which, Boethius ſeems to have been the author's principal guide; yet, in the ſecond dialogue, we have an account of what was then a *modern* concert, from which an idea may be formed of the ſtate of practical Muſic at Naples, when this book was written. One of the interlocutors, ſpeaking with rapture of a performance which he had heard at the palace of Donna Giovanna d'Arragona (z), tells us, that the principal muſicians who played on inſtruments, and were of the firſt claſs, were Giovan Leonarda de l'Harpa Napolitano, Perino da Firenze, Battiſta Siciliano, and Giaches da Ferrara; and that the ſingers were Giulio Ceſare Brancazzo, Franciſco Biſballe, Conte de Briatico, Scipione di Palla, and a *Soprano*, whoſe name, as his performance was cenſured, the author has concealed; but of the others, he ſays, they were moſt perfect muſicians, and ſung in a wonderful manner (*a*). It appears by this dialogue, that the vocal performers were not accompanied by a band, but that each ſung to his own inſtrument. *Pochi Muſice ſi travano che cantono ſopra gli Stormenti che m'abbian finito di contentare, perche tutti errano in qualche coſa, o nella intonatione, o nella pronontiatione, o nel ſuonare, o nel fare i Paſſaggi, o vero nel remettere & rinforzare la voce quando biſogna; le quali Coſe, parte per arte & parte per natura s'acquiſtano.* "There are few "muſicians," ſays the author, "who ſing to their inſtruments, "that have entirely ſatisfied me: as they have almoſt all ſome defect "of intonation, utterance, accompaniment, execution of diviſions, "or manner of diminiſhing and ſwelling the voice occaſionally; in "which particulars both art and nature muſt conſpire to render a

(z) The Emperor Charles V. of the Houſe of Arragon, was at this time in poſſeſſion of the kingdom of Naples.

(*a*) *Miracoloſamente.*

"performer

" performer perfect." The interlocutors then celebrate the talents of two female ſingers: Donna Maria di Cardona Marcheſe della Padula, and Signora Fagiola, as being poſſeſſed of all the requiſites of vocal perfection.

It may be concluded from this converſation, that the *Soprano* among the male ſingers was an *Evirato*; that much art and refinement were expected in vocal performers, beſides ſinging in time and tune; and that, by the titles of Count and Marchioneſs given to ſome of the perſonages whoſe talents are celebrated, whether they are regarded as profeſſors or Diletanti, it appears that the ſucceſsful cultivation of Muſic in the city of Naples was at this time in great eſtimation.

During the ſixteenth century, and a great part of the next, many of the moſt eminent muſical theoriſts of Italy employed their time in ſubtle diviſions of the ſcale, and viſionary purſuits after the ancient Greek genera; nor was this rage wholly confined to theoriſts, but extended itſelf to practical muſicians, ambitious of aſtoniſhing the world by their deep ſcience and ſuperior penetration, though they might have employed their time more profitably to themſelves, and the art they profeſſed, in exploring the latent reſources of harmonic combinations and effects in compoſition, or in refining the tone, heightening the expreſſion, and extending the powers of execution, upon ſome particular inſtrument. Theſe vain enquiries certainly impeded the progreſs of modern Muſic; for hardly a ſingle tract or treatiſe was preſented to the public, that was not crowded with circles, ſegments of circles, diagrams, diviſions, ſubdiviſions, commas, modes, genera, ſpecies, and technical terms drawn from Greek writers, and the now unintelligible and uſeleſs jargon of Boethius.

In 1555, NICOLO VICENTINO publiſhed at Rome a work, with the following title: *L'Antica Muſica ridotta alla moderna Prattica*; or, " Ancient Muſic reduced to modern Practice," with precepts and examples for the three genera and their ſpecies; to which is added, an account of a new inſtrument for the moſt perfect performance of Muſic, together with many muſical ſecrets.

Vicentino

Vincentino having the title of *Don* prefixed to his name, ſeems to have been an eccleſiaſtic, of the Benedictine order.. He was a practical muſician, and appears to have known his buſineſs; in his treatiſe he has explained the difficulties in the Muſic of his time, with ſuch clearneſs, as would have been uſeful to the ſtudent, and honourable to himſelf, if he had not ſplit upon enharmonic rocks, and chromatic quick-ſands. He gives a circumſtantial account of a diſpute between him and another muſician at Rome, Vincentio Luſitanio, who ſuſtained that modern Muſic was entirely diatonic; while Vicentino was of opinion, that the preſent Muſic was a mixture of all the three ancient genera, diatonic, chromatic, and enharmonic. This diſpute having produced a wager of two gold crowns, the ſubject was diſcuſſed in the Pope's chapel, before judges appointed by the diſputants, and determined againſt Vicentino; whether juſtly or unjuſtly, depends upon the preciſe ſenſe aſſigned to the term *Chromatic* by the ſeveral diſputants.

What uſe was made of the enharmonic genus in the Muſic of the ſixteenth century, I know not; but whenever other ſounds are uſed than thoſe of the ſcale, ſtrictly diatonic, by introducing F, C, or G ſharp, or any flat, except that of B, which the Greeks themſelves allowed in the *Synemmenon Tetrachord*, and the moſt ſcrupulous writers upon *Canto-fermo*, in the modes of the church, the diatonic is mixed with the chromatic; and to this licence the firſt contrapuntiſts were reduced, at a cadence in D and A minor, as well as G major.

We are now arrived at a period when it becomes neceſſary to ſpeak of Zarlino, the moſt general, voluminous, and celebrated theoriſt of the ſixteenth century. GIOSEFFO ZARLINO *da Chioggia*, Maeſtro di Capella of St. Mark's church, at Venice, was born in 1540, and author of the following muſical treatiſes, which, though ſeparately printed, and at different periods, are generally bound up together in one thick folio volume. *Inſtitutioni Harmoniche*, Venice, 1558, 1562, 1573, and 1589. *Dimoſtrationi Harmon.* Ven. 1571, and 1589. *Sopplimenti Muſicali*, Ven. 1588. We diſcover by theſe dates, that Zarlino firſt appeared as an author at the age of eighteen; and from that period till he had arrived at forty-

forty-nine, he was continually reviſing and augmenting his works. The muſical ſcience of Zarlino, who died 1599, may be traced in a right line from the Netherlands: as his maſter Willaert, the founder of the Venetian ſchool, was a diſciple of John Mouton, the ſcholar of the great Joſquin.

A commentary upon the voluminous writings of this author would occupy too large a portion of my work; and to refer the curious reader to the analyſis of his ſeveral treatiſes, by Artuſi, would be doing him little ſervice, as the writings of Artuſi will be difficult to find. There are few muſical authors whom I have more frequently conſulted than Zarlino, having been encouraged by his great reputation, and the extent of his plan, to hope for ſatisfaction from his writings concerning many difficulties in the Muſic of the early contrapuntiſts; but I muſt own, that I have been more frequently diſcouraged from the purſuit by his prolixity, than enlightened by his ſcience: the moſt trivial information is involved in ſuch a crowd of words, and the ſuſpence it occaſions is ſo great, that patience and curioſity muſt be invincible indeed, to ſupport a muſical enquirer through a regular peruſal of all his works (*b*).

However, as there is perhaps more pedantry diſcovered by writers upon Muſic in general than on any other art, from their ambition of being thought profoundly ſkilled in the uſeleſs jargon of ancient Greek theoriſts; if we make allowances for Zarlino's infirmity in that particular, many uſeful precepts, and much curious information concerning the Muſic of the ſixteenth century, may be collected from his works.

He begins his Inſtitutes with a panegyric upon Muſic, in the uſual ſtrain; then we have its diviſion into mundane and humane,

(*b*) It has often aſtoniſhed me to find the Italians, who are in general poſſeſſed of ſuch animation and impetuoſity, ſo prolix and verboſe in their proſe writings; and that a people of ſuch exquiſite taſte in the fine arts, ſhould have ſo little in literature. It ſeems as if their old authors were ſo conſcious of the ſweetneſs of their language, that they thought their readers could never have enough of it; and therefore, giving them credit for no previous knowledge, they kindly mounted up to the principles of things, and informed them in *belle parole*, that in the regular enunciation of the letters of the alphabet, A precedes B, and B is immediately ſubſequent to A. I find among the moſt enthuſiaſtic admirers of the Italian language and poetry, but few who have had patience to read many of their old proſe writers, Boccacio and Machiavelli excepted.

faithfully

faithfully drawn from Boethius; after this, there is a great waſte of words, and parade of ſcience, in attempting to explain the ſeveral ratios of greater and leſs inequality, proportion, and proportionality, &c. where, in his commenting on Boethius, we have diviſions of muſical intervals that are impracticable, or at leaſt inadmiſſible, in modern harmony.

In his account of the ancient ſyſtem, he diſcovers much reading; and that is what he chiefly wiſhes the reader ſhould know.

In deſcribing the diatonic genus, in which the tetrachord is divided into tone major, tone minor, and major ſemitone: $\frac{9}{8}$, $\frac{10}{9}$, and $\frac{16}{15}$, for which diviſion, commonly called the ſyntonous, or intenſe of Ptolemy, he conſtantly contends, we have the ſubſtance of his diſpute with Vincenzio Galilei, which will be mentioned hereafter. The ſecond part of his Inſtitutions is chiefly employed in meaſuring and aſcertaining intervals by means of the *Monochord*, and an inſtrument called the *Meſolabe*, which is ſaid to have been invented either by Archytas of Tarentum, or Eraſtohenes, for the purpoſe of *halving* an interval. Whether the practical muſicians of antiquity applied theſe calculations to their flutes and lyres, I know not; but of this I am moſt certain, that the greateſt performers of modern times are Ariſtoxenians, and make the EAR the only inſtrument of calculation; which, by means of harmony, and the conſtant opportunities of compariſon which the baſe or other accompaniment affords them, during performance, is rendered a much more truſty guide than it could be in playing a ſingle part (*c*).

The elements of counterpoint, and fundamental rules of compoſition, which chiefly concern the practical muſician, are given in the third part of the Inſtitutes; and theſe are more ample, and illuſtrated with more examples, than in any preceding writer; particularly the laws of canon and fugue, for which no inſtructions

(*c*) It ſeems, however, as if the ancient inſtruments, upon which all the tones were *fixed*, had more need of the aſſiſtance of calculation and mathematical exactneſs in regulating their intervals than thoſe of the violin-tribe, at preſent; which, except in the open ſtrings, which often lead the performer to erroneous intonation, depend on the ſtrength and dexterity of the muſician's hand, and accuracy of his ear, *during performance*. See an ingenious and uſeful work, called *Eſſay upon Tune*, publiſhed at Edinburgh, 1781; where the imperfections in the ſcales of modern inſtruments are clearly ſhewn, and remedies for correcting them preſcribed.

have

have been given by Franchinus, though they were in ſuch high favour during his time. P. Aaron and Vicentino have indeed ſtarted the ſubject, but the purſuit of it was left to Zarlino.

In the fourth part of the Inſtitutes we have a ſhort hiſtorical account of the inventors of the ſeveral eccleſiaſtical modes: it is indeed a mere ſkeleton of aſſertions, or conjectures without proof, more derived from traditional than written evidence. He here likewiſe gives inſtructions for compoſing in all theſe modes, in which he religiouſly keeps within their legal limits, and ſubmits to all the reſtraints which antiquity had preſcribed (*d*).

He gives excellent rules for compoſing motets and madrigals; but it is remarkable, that he adviſes the compoſer to make the *Tenor* proceed regularly through the ſounds of the mode he ſhall chuſe; and above all, that this part be ſo much the more ſmooth, regular, and beautiful, as the reſt are to be built upon it; whence, ſays he, its ſounds may be called the nerves and ligaments of all the other parts: by which it appears, that the cantilena, or principal melody, was not given, as it is by modern compoſers, to the *ſoprano*, or *higheſt* part; that caſtrati were not ſo common as at preſent; and that the tenor being the kind of voice moſt eaſily found, and more generally good than that of any other pitch, was judiciouſly honoured with the principal melody.

Zarlino ſays, that ſo great was the rage in his time for multiplying parts in muſical compoſitions, that ſome maſters, not content with three or four, which ſufficed to their predeceſſors, had in-

(*d*) Padre Martini, *Saggio di Contrappunto*, in recommending the ſtudy and imitation of ancient maſters, has well deſcribed the difficulties they had to encounter; where, after confronting the eccleſiaſtical ſcales with the ſecular, we have the following paſſage: "From an attentive and "comparative view of theſe ſcales, any "one deſirous of learning the art of coun-"terpoint for the ſervice of the church, "will ſee what diligence and efforts were "neceſſary to unite the different qualities "of *Canto-fermo* and *Canto-figurato*; and by "carefully examining the examples given "of both, will diſcover what artifices were "uſed by ancient maſters to avoid ſuch "ſounds as differed from the *Canto-fermo*, "and with what parſimony they admitted "ſuch accidents as *Canto-figurato* requires, "particularly in the third and fourth "tones; where, inſtead of modulating "into B *mi*, the fifth of the mode or key, "as is conſtantly practiſed at preſent, they "have paſſed to the key of A in the fourth "tone, and C in the third; by which "means they have been able, dexterouſly, "to unite the different qualities of *Canto-*"*fermo* with thoſe of *Canto-figurato*." P. I. p. 30, & 53.

creaſed them to fifty; from which, he truly obſerves, nothing but noiſe and confuſion could ariſe (*e*). However, in another part of his book (*f*), he tells us, that Adriano Willaert had invented maſſes *à Due Cori, over a tre*, or, as ſome call them, *a Cori Spezzati*, which had an admirable effect. We know not how Okenheim diſpoſed his thirty-ſix parts, in the motet already mentioned (*g*); but they would have furniſhed nine choirs of four voices each. In the large churches of Italy, where the performers are divided into two bands, placed in oppoſite galleries, all the imitations and ſolo parts are diſtinctly heard, and when united in at leaſt eight *real* parts, completely fill the ears of the audience with all the charms of congregated ſound (*h*).

Zarlino has very exalted ideas of the qualifications requiſite to a COMPLETE MUSICIAN, and tells us (*i*), that it is neceſſary he ſhould have a knowledge in Arithmetic for the calculation of muſical proportions; of Geometry, to meaſure them; of the Monochord and Harpſichord, to try experiments and effects; that he ſhould be able to Tune inſtruments, in order to accuſtom the ear to diſtinguiſh and judge of intervals; that he ſhould Sing with truth and taſte, and perfectly underſtand Counterpoint; that he ſhould be a Grammarian, in order to write correctly, and ſet words with propriety; that he ſhould read Hiſtory, to know the progreſs of his art; be a

(*e*) *Dalle quali ne naſce grande ſtrepito, & gran rumore, & quaſi confuſione.*

(*f*) P. III. p. 268.

(*g*) Vol. II. p. 473.

(*h*) I have never heard this ſpecies of compoſition attempted in our cathedrals, when a powerful band of inſtruments and additional voices are joined to the uſual choral performers. Indeed, all our chanting and common choir ſervice, derived from the ancient antiphonal ſinging, is of this kind: the performers being equally divided, and placed on each ſide the choir, form two bands, one of which is called the *Dean*'s ſide, and the other the *chanters'*: *Decani, Cantoris*; but the number of voices in our cathedral eſtabliſhments is not ſufficient to produce the great effects which might be obtained from the united force of all the vocal and inſtrumental performers that are aſſembled upon particular occaſions, ſuch as the Feaſt of the Sons of the Clergy at St. Paul's; the Triennial Meetings of the three choirs of Worceſter, Hereford, and Glouceſter; the Feaſt of St. Cecilia, at Saliſbury; and occaſional performance of oratorios in other cathedrals and churches of the kingdom; but above all, from the ſtupendous congreſs of muſicians at Weſtminſter-abbey. The admirable pieces compoſed for two orcheſtras by the late Mr. J. C. Bach, with which the public has been ſo delighted, loſe much of their effect for want of diſtance between the two orcheſtras. Such elaborate compoſitions would have a fair trial, if a powerful band were placed in each of the galleries at the Pantheon.

(*i*) P. IV. p. 342, *& ſeq.*

maſter

maſter of Logic, to reaſon upon, and inveſtigate the more abſtruſe parts of it; and of Rhetoric, to expreſs his thoughts with preciſion; and further, that he would do well to add to theſe ſciences ſome acquaintance with Natural Philoſophy, and the Philoſophy of Sound; that his ears being perfectly exerciſed and purified, may not be eaſily deceived. And adds, that he who aſpires at the title of perfect muſician, has occaſion for all theſe qualifications, as a deficiency in any one of them will frequently render the reſt uſeleſs. An additional qualification is now become neceſſary to be added to thoſe enumerated by Zarlino, which is a perfect knowledge of the genius and powers of all the inſtruments for which a muſician writes; otherwiſe he will not only embarraſs a performer by uſeleſs and unmeaning difficulties, but loſe opportunities of producing effects by the bow of a violin, the *coup de langue* of flutes, and a ſelection of the pureſt and beſt tones on other wind-inſtruments.

The quotations from other maſters, and the little circumſtances which frequently occur concerning them, are curious and amuſing; but it has been often a cauſe of wonder, that Paleſtrina, his countryman and cotemporary, ſome of whoſe works were printed at Venice, in the very place of Zarlino's reſidence, before the laſt edition of his treatiſes came out, ſhould never once have been mentioned among the great muſicians whom he has celebrated. Of his maſter and friend, Adrian Willaert, he always ſpeaks with reverence and affection; referring to his compoſitions in illuſtration of his rules and precepts. And in the dialogue *Delle Dimoſtrationi Harmoniche*, which he places under the year 1562, the interlocutors are all muſicians: conſiſting of Franceſco Viola, Maeſtro di Capella to Alphonſo d'Eſte, Duke of Ferrara; Claudio Merula, Organiſt of St. Mark's church, at Venice; Adriano Willaert, Maeſtro di Capella to the Republic, at whoſe houſe they aſſembled; Signor Deſiderio, a philoſopher of Pavia; and Zarlino. The plan is manifeſtly an imitation of Baldaſſare Caſtiglione's Cortegiano, as Caſtiglione's was of the dialogues of Cicero, and Cicero's of Plato.

The ſubjects diſcuſſed in theſe *Ragionamenti* are too ſpeculative and mathematical to render their converſation very brilliant; for

what can poſſibly enliven the propoſitions and demonſtrations concerning the ſeſquioctave tones, ratios of conſonances, parallelograms, diagonal lines, angles of incidence, diviſion of the monochord, &c.?

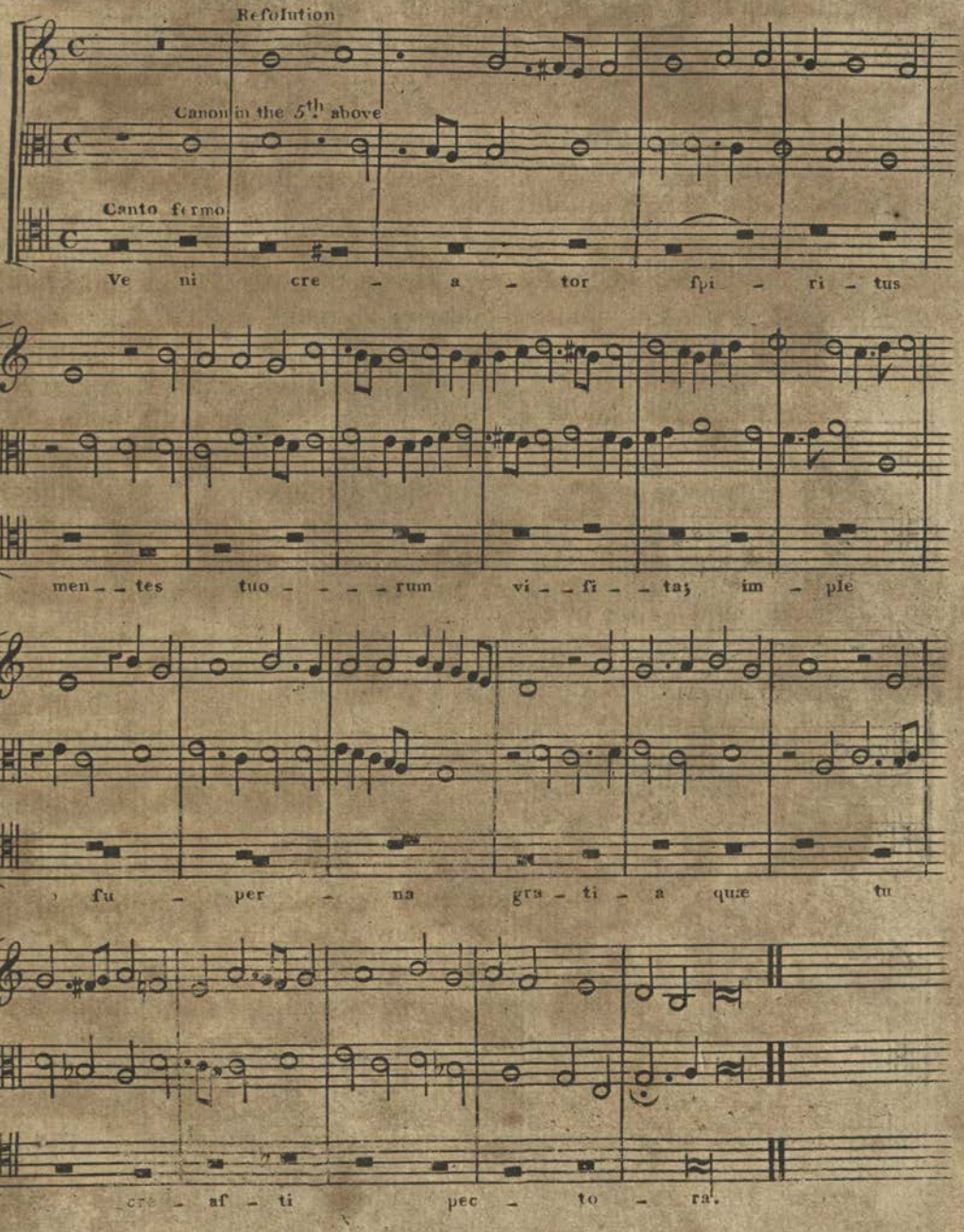
After all the eulogiums beſtowed upon Zarlino by the learned, who are ignorant of Muſic, it would perhaps be more difficult to prove that the art of compoſition, or ſcience of ſound, was greatly advanced by his writings, than that much better Muſic was produced in the Roman ſchool by Paleſtrina, and others, who never peruſed them, than by himſelf, or any of his diſciples. The truth is, that Zarlino was not a man of genius, though poſſeſſed of great diligence, and a conſiderable ſhare of learning; hence, his precepts are better than his examples. The pains he took to be correct degenerated into pedantry; and his compoſitions, of which he has given ſeveral ſpecimens in his theoretical works, are totally devoid of facility and pleaſing effects. He has been cited, in the ſecond volume (*k*), in ſupport of the modern Greeks being partial to the fourth, as a concord; but his own fondneſs for that interval in the two parts which he has ſet to a plain ſong, in which there are no fewer than ten naked and inſipid fourths, will appear by the ſpecimen of his ſtyle, No. I. on the following plates.

If the *Canto-fermo* upon which theſe parts were conſtructed was not made on purpoſe, or rendered ſubſervient to his deſign by alterations, the compoſing a canon upon it, was certainly an enterprize of very great difficulty. Indeed the labour appears but too plainly in this, as in every compoſition of Zarlino. How much more ſucceſsful is his cotemporary, Paleſtrina, in elaborate undertakings! He never ſeems to meet with a difficulty; all flows as if *Canto-fermo* and fugue were out of the queſtion; as the muſical reader will diſcover in the ſhort movement, No. II. extracted from his *Magnificat*, in the ſecond tone, in which art and ſimplicity are ſo well united, that a regular fugue, almoſt in canon, is carried on without the leaſt appearance of reſtraint! But *Fugue* ſeems as natural to Paleſtrina, as *Rhyme* to Dryden.

(*k*) P. 53.

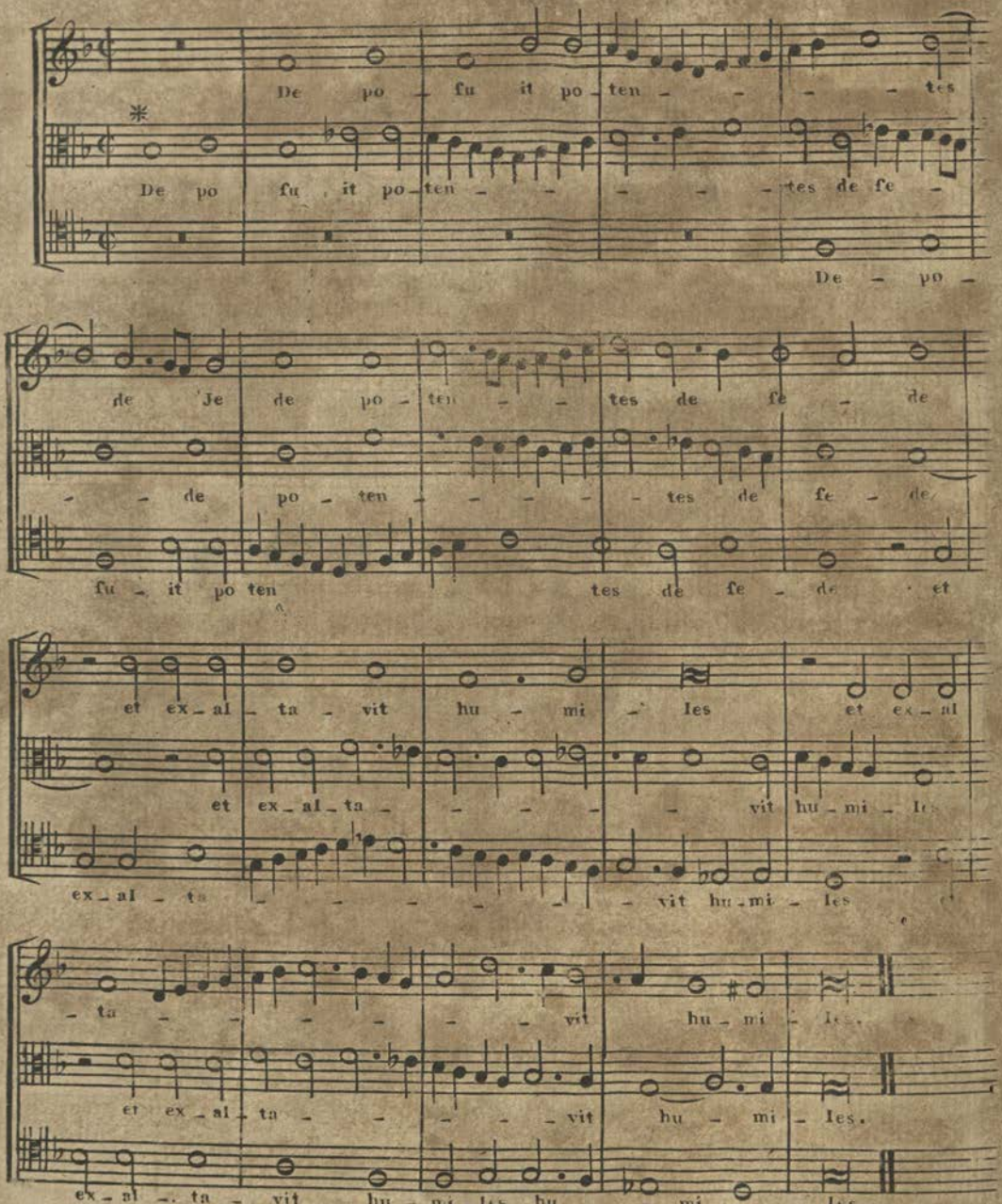
CANON

Zarlino Iſt. Harmon P. 3. Cap. Ediz. 1573



Paleſtrina.

Extracted from his Magnificat in the 2d. Tone.



* CORELLI has taken this for one of the ſubjects of his double Fugue in the ſame Key. Concerto V.

If we compare the example of Zarlino with that of Paleſtrina, the harmony of the celebrated theoriſt, though ſtrictly regular, will be found to be dry, ungrateful, and totally devoid of entertainment. He is merely able to do juſt what *may* be done; but nothing comes from him ſpontaneouſly, as if rules were forgotten, and art was become nature.

The beſt compoſition which I have ever ſeen, by Zarlino, is an *Antiphon*, in one of his works, entitled, *Modulationes ſex Vocibus* (*l*). Three of the ſix parts are in ſtrict canon, *in moto contrario*, and the other three in free fugue. This compoſition, which is built upon a fragment of *Canto-fermo*, and extremely arrtificial, is printed in only four parts; as the canon, three in one, was to be deciphered by the following motto: *Prima locum ſervat, theſim altera ſentit, & arſim octavam duo poſt tempora tertia habet.* It is too long for inſertion here, or I would give the curious reader an opportunity of ſeeing the ingenuity of the author's contrivance, in a full ſcore of ſix parts, without the trouble of ſolving ſo difficult a muſical problem: a labour which, if any one ſhould have the patience to accompliſh, it is very doubtful whether he would think himſelf ſufficiently repaid for ſo hard a taſk, by the pleaſure which this production would afford him, either in contemplation or performance.

Zarlino has been celebrated by Thuanus, and many other cotemporary as well as later writers, who never ſpeak of Paleſtrina, or perhaps knew that he had exiſted; and yet, if that divine muſician, inſtead of compoſing the moſt exquiſite Muſic that ever had admiſſion into the Chriſtian church, had been the author of one dull book upon the theory of his art, he would have had his merit blazoned, and his name handed down to the lateſt poſterity, by journaliſts, biographers, and all the literary heralds!

VINCENTIO GALILEI, a Florentine nobleman, and father of the great Galileo Galilei, had received inſtructions in Muſic from Zarlino; but being a performer on the Lute, and of courſe a

(*l*) *Per Philippum Uſbertum editæ. Venetiis*, 1556. See alſo PAOLUCCI's *Arte Prattica di Contrappunto*, To. II. p. 250. Ven. 1766.

friend

friend to the doctrines of Ariſtoxenus, which Zarlino, a favourer of tempered ſcales, conſtantly combats, he cenſured his maſter in a ſmall tract, entitled, *Diſcorſo intorno all' Opere di Zarlino*; which not paſſing unnoticed in the ſecond volume of the theoriſt's works, Galilei, in 1581, publiſhed *Dialogo della Muſica antica e moderna, in ſua diſeſa contra Giuſeppe Zarlino*, in which he becomes an open antagoniſt. To analyſe the reaſoning on both ſides of this controverſy, would afford the reader very little ſatisfaction, as it would be difficult to render the ſubject intereſting; I ſhall therefore only obſerve, that beſides the diſpute with Zarlino, this work contains many miſcellaneous articles, ſome of which are amuſing and curious; however, there are others which are contradictory, and *hazarded* without ſufficient information or enquiry; and the author manifeſts no deep reſearch into antiquity, when he boldly aſſerts, p. 101, that the *Battuta*, or beating time, was *not* practiſed by the ancients (*m*); and p. 133, that the monochord was invented by the Arabians.

It was the opinion of Galilei (*n*), that in his time there were not more than four great performers on the organ, who were likewiſe compoſers, in all Italy, which more abounded with muſicians than any other part of the world; and theſe were Annibale Padovano, Claudio da Coreggio, Giuſeppi Guami, and Luzzaſco Luzzaſchi. He mentions the *Viola d'Arco* and Violone (*o*), but not the *Violin*. And complains of the muſical *Embroiderers* of his time, who, by their changes and diviſions, ſo diſguiſed every melody, that it was no longer recognizable, but reſembled the repreſentations of the firſt painters in oil, Cimabue and Giotto, which required the names to be written under them for the convenience of the ſpectator, who without ſuch aſſiſtance would be unable to diſtinguiſh a roſe from a lily, a rabbit from a hare, a ſparrow from a linnet, or a lobſter from a trout.

He ſays (*p*), that the Italians who were in poſſeſſion of the harp before the time of Dante, had it from Ireland; and adds, that it

(*m*) See proofs to the contrary, Vol. I. p. 75.
(*n*) P. 138.
(*o*) P. 141, & 147.
(*p*) P. 143.

is

is only a cithara with many ſtrings; having, when Galilei wrote, four octaves and a tone in compaſs. And as the harp came from the cithara, ſo the harpſichord had its origin from the harp: being nothing more than a horizontal harp, as every one who examines its figure with that idea, muſt ſee. The *Cetera*, or guittar, he ſays, was furniſhed to Italy by the Engliſh, who were formerly famous for making ſuch inſtruments.

Galilei is ſaid to have been aſſiſted in this controverſy by Girolomo Mei, a Florentine nobleman, mathematician, philoſopher, and theoretical muſician (*q*).

Gio. Maria Artusi, of Bologna, though he is ranked only among the *minor* writers on Muſic, yet if his merit and importance are eſtimated by the celebrity and ſize of his volumes, he certainly deſerved the attention of ſtudents and collectors of muſical tracts. In his *Arte del Contrappunto ridotta in tavole*, publiſhed at Venice, 1586, he has admirably analyſed and compreſſed the voluminous and diffuſed works of Zarlino and other anterior writers on muſical compoſition, into a compendium, in a manner almoſt as clear and geometrical as M. d'Alembert has abridged the theoretical works of Rameau (*r*). In 1589, Artuſi, who, like moſt of the muſical writers of Italy, was an eccleſiaſtic, publiſhed a ſecond part of his *Arte del Contrappunto*, which is a uſeful and excellent ſupplement to his former compendium (*s*). And in 1600 and 1603, this in-

(*q*) Battiſta Doni, in his *Trattato 2do. ſopra gl'Inſtrumenti di Taſti*, or Keyed-Inſtruments, ſays, that in the beginning of his muſical ſtudies, his partiality for the muſic of the ancients was greatly increaſed by the peruſal of the Dialogue of Galilei, in which Mei had the greater part, (*dove il* Mei *ebbe la megg'or parte)*, and ſtill more by a Treatiſe written by this learned perſonage (Mei) *De Modis Muſicæ*, a MS. preſented to the Vatican Library by Monſig. Guarengo. *Op. Om.* To. I. p. 324. Doni has ſupported this aſſertion by no proof; but in the Vatican Library, among the queen of Sweden's MSS. there is a volume of inedited tracts and letters, written by Girolamo Mei, upon the Muſic of the Ancients, in which are diſcoverable, not only opinions ſimilar to thoſe of Galilei, but frequently the words in which they are expreſſed in his Dialogue; particularly in a letter from Mei, dated Rome, 1572, in anſwer to two that he had received from Galilei, in which he ſeems to have been conſulted concerning the uſual difficulties which thoſe have to encounter who undertake to diſcuſs the muſic of the ancients. I procured a copy of this letter entire, and conſiderable extracts from the other writings of Mei, which indeed contain the whole ſubſtance of Galilei's Dialogue, except what concerns the controverſy with Zarlino relative to the muſical ſcales and proportions of the ancients.

(*r*) *Elemens de Muſique—Suivant les principes de Rameau.*

(*s*) The whole work was reprinted, with additions, *con aggiunte*, 1598.

telligent

telligent writer publiſhed at Venice the firſt and ſecond part of another work: *Delle Imperfettioni della moderna Muſica.* Here the author gives a curious account of the ſtate of inſtrumental muſic in his time; and in deſcribing a grand concert that was made by the nuns of a convent at Ferrara, in 1598, on occaſion of a double wedding between Philip the III. king of Spain with Margaret queen of Auſtria, and the archduke Albert with the infanta Iſabella, the king's ſiſter, he enumerates the ſeveral inſtruments that were employed, and points out their excellencies and defects. Among theſe, though the Violin is juſt mentioned, yet nothing is ſaid of its properties, while the cornet, trumpet, viol, double-harp, lute, flute, and harpſichord, are honoured with particular remarks, both on their conſtruction and uſe; but among theſe, the cornet, which has been ſupplanted in the favour of the public by the hautbois, ſeems to have ſtood the higheſt in the author's eſtimation. The elder Doni, in his dialogue written about fifty years before, mentions the Cornet more frequently than any other inſtrument: *Il divino Antonio da* Cornetto, *perfettiſſimo—& M. Battiſta dal Fondaro con il ſuo* Cornetto *ancora; che lo ſuona miracoloſamente.*

I have not been able to diſcover what inſtrument is to be underſtood in this dialogue, when Girolamo Paraboſco ſays, *Io ſuonerò lo ſtrumento:* and when it is ſaid, M. Gio. Vaniacopo Buzzino *ſuonando di* Violone il Soprano, *come egli fa miracoloſamente,* I am utterly unable to gueſs what inſtrument is meant, unleſs the word *Violone,* by a typographical error, has been printed for *Violino.* But to return to Artuſi's Remarks upon Inſtruments: his hero on the cornet was Girolamo da Udine. In ſpeaking of defects in the intonations of different inſtruments, I expected the violin would be celebrated for its ſuperior perfection in that particular; but by the author's ſilence on the ſubject, I am convinced that it was either then but little uſed in concert, or was very ill played.

Orazio Tigrini, Canon of Arezzo, publiſhed at Venice, in 1588, a Muſical Compendium; *Compendio della Muſica,* which he dedicated to Zarlino, from whom he received a letter of thanks for the laurel-crown with which he had bound his brows; which letter is prefixed to the work, with complimentary verſes innumerable from

from other friends. This *Compendium* is not only well digeſted by the author, but rendered more clear and pleaſant in the peruſal, by the printer, who has made uſe of large *Roman* types, inſtead of Italic, in which moſt of the books that were publiſhed in Italy, before the preſent century, were printed. This author (*t*) is the firſt, in my recollection, who has cenſured the impropriety and abſurdity of compoſing Muſic for the church upon the ſubject of old and vulgar ballad tunes. The cadences which he has given (*u*) in three, four, five, and ſix parts, and which are good examples of eccleſiaſtical counterpoint, have been almoſt all uſed by Morley (*x*), without once mentioning Tigrini's name, either in the text or catalogue of authors whom he has cited. Zarlino, who had adopted the four new eccleſiaſtical tones propoſed by Glareanus, was followed by Tigrini, with whom they ſeem to have ſtopped: as no more than the eight ancient tones appear afterwards to have been acknowledged by orthodox eccleſiaſtical compoſers; and Zarlino himſelf, in the laſt editions of his works, relinquiſhed the idea of twelve modes: as no new harmony or modulation was furniſhed by the additional four to the contrapuntiſt, without violating the ancient rules of *Canto-fermo*, which confine all its melody to the different ſpecies of octave. It appears from this *Compendium*, that *Contrapunto alla mente*, or extemporary diſcant upon a plain-ſong, was ſtill practiſed in the churches of Italy: as p. 125, inſtructions are given for this ſpecies of muſical *divination*.

In the ſame year Don PIETRO PONTIO, at Parma, printed his Muſical Diſcourſes: *Raggionamenti di Muſica*. This laſt work, which is in dialogue, was written by an eminent compoſer, of whoſe productions there are ſtill excellent ſpecimens ſubſiſting. The author, however, though a practical muſician, could not ſhun the pedantry of the times; but inſtead of going directly to work like a man of buſineſs, loſes his time in calculating ratios, or tranſcribing them from Boethius, or other authors who had pillaged him already, beſtowing upon the reader twenty pages of his ſmall

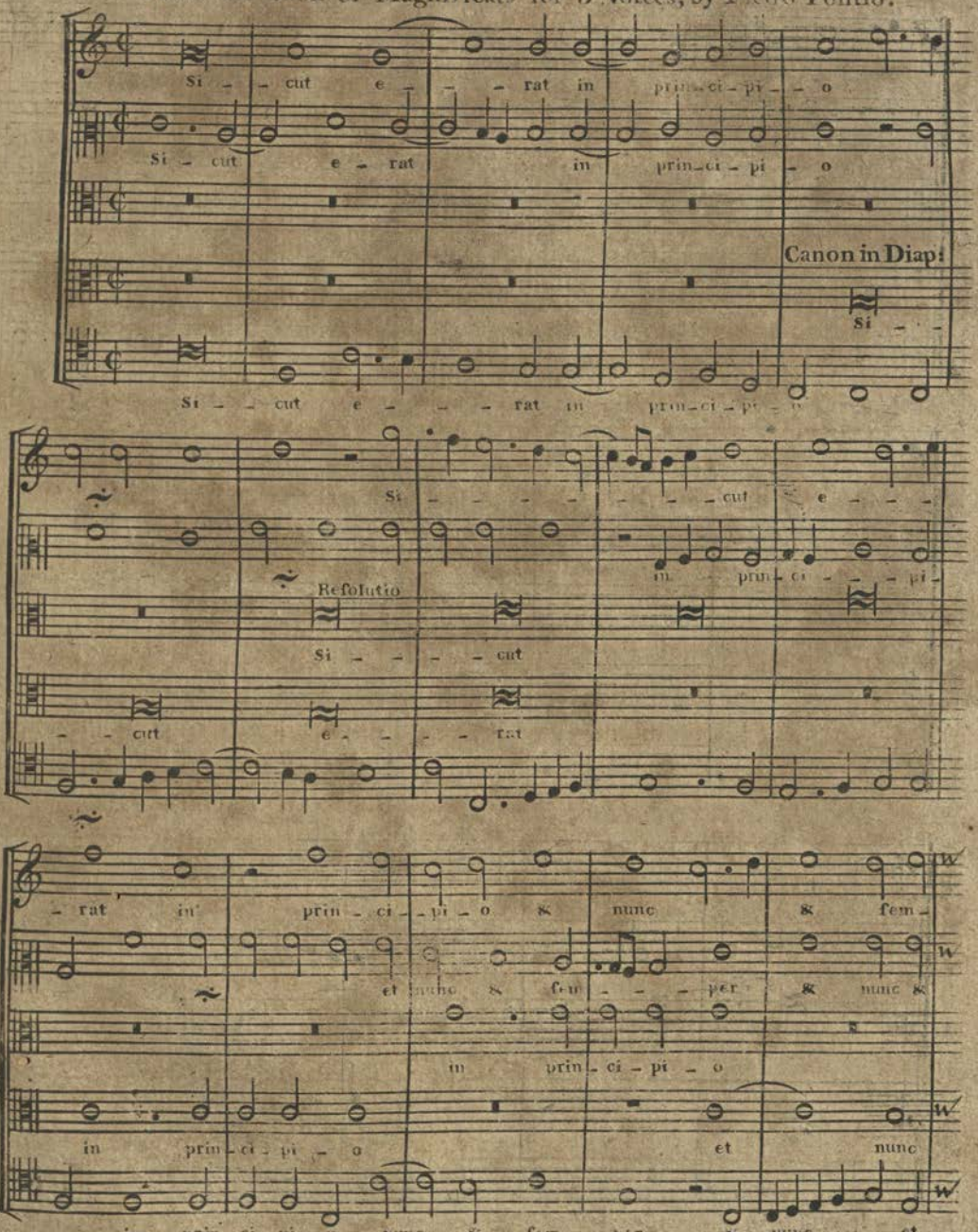
(*t*) Lib. II. cap. xiii.
(*u*) L. III. cap. xxvi.
(*x*) *Introduction*, Part III. from p. 129 to 142. Old edit.

quarto tract upon ſpeculative definitions, and arithmetical, geometrical, and harmonical proportions; to which, if a practical muſician underſtood them, he would never apply for help while he had the free uſe of his hands and ears. At length, having impreſſed his reader with a due ſenſe of his profound ſcience and erudition, the author, deſcending from the *Spheres*, deigns to treat of the Muſic of this nether world; and in his ſecond *Raggionamento* gives precepts and examples for the uſe of all the concords and diſcords; in the third he goes through all the eccleſiaſtical tones; and in the fourth and laſt, all the moods and diviſions of time; terminating his diſcourſe with ſhort inſtructions for compoſing maſſes, motets, pſalms, madrigals, and *ricercari* (*y*). In the courſe of this little work, the author, though a compoſer himſelf, frequently refers to the productions of others. Among theſe, his favourites ſeem to have been Joſquin, Giachetto, Morales, Adriano, Cipriano, Paleſtrina, and Vincenzio Ruffo. The theoriſts he cites are chiefly Franchinus, P. Aaron, Lanfranco, Fogliano, Zarlino, and Galilei. As a ſpecimen of his own abilities in compoſition, I ſhall preſent the reader with a movement ſelected by the learned Padre Martini (*z*), from the ſecond book of his *Magnificats*. The ſubject of the compoſition is the Romiſh chant of the Magnificat in the eighth mode or tone, which is led off by the treble, accompanied by the counter-tenor and baſe in counterpoint. At the fifth bar, the ſecond tenor begins the chant, and at the ſeventh, is anſwered by the firſt tenor, in the 5th, at the diſtance of which interval theſe two parts continue in ſtrict canon to the end.

(*y*) This term, which implied any work of fancy, and original invention, was ſucceeded by *Fantaſia*, as Fantaſia was by *Sonata*. Adrian Willaert, and others of his time, compoſed *Ricercari*, without words, for the voice, which were a ſpecies of *Solfeggi*.

(*z*) *Saggio di Contrap.* P. I. p. 178.

From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Si - cut e - rat in prin - ci - pi - o
Canon in Diap!
Si - cut e - rat in prin - ci - pi - o
Si - cut
Resolutio
Si - cut
- cut e - rat
in prin - ci - pi -
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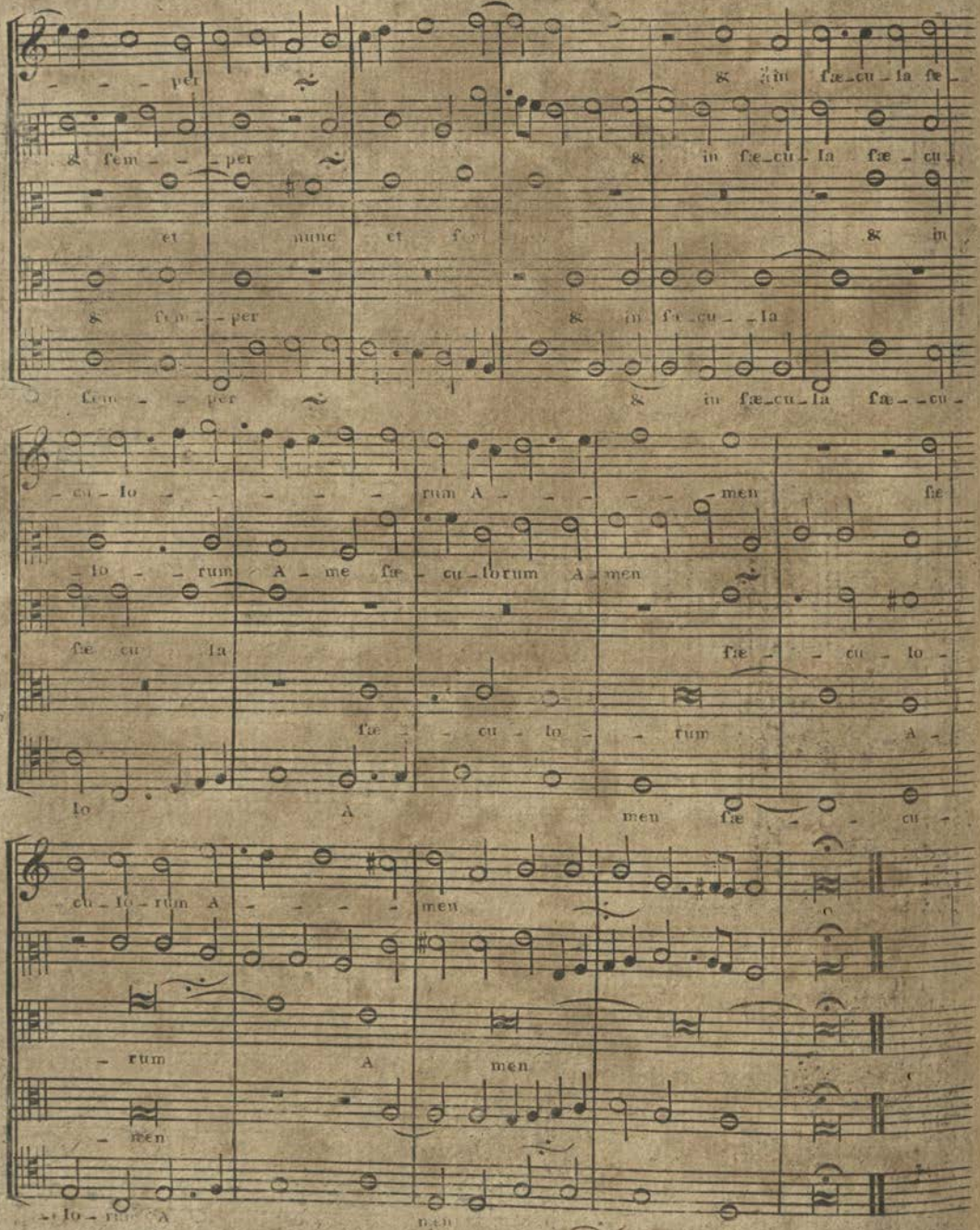


The laſt Treatiſe upon Muſic which appeared in Italy during the ſixteenth century, was the *Prattica di Muſica*, by P. Lodovico Zacconi, of Peſaro, the firſt part of which was printed at Venice, 1592, and the ſecond 1596; a publication in which the author not only propoſes to give inſtructions for the regular compoſition, but the accurate performance, of every ſpecies of Muſic. The idea is ſplendid; but the world has been ſo frequently deceived by the titles of books, that authors are obliged to abate in their promiſes, in proportion as the expectations of the public are diminiſhed. If Arts and Sciences could be acquired by the dead letter of ſilent inſtruction, every one who could read, in Italy, might, during the times under conſideration, have been a muſician. But though no ingenious occupation was perhaps ever yet completely taught by books, without a maſter, or by a maſter, without books, yet they are excellent helps to each other. It is hardly poſſible for a didactic work to ſatisfy all the doubts that ariſe in an enquiring mind during ſolitary meditation; particularly in the firſt ſtages of a ſtudent's journey through the rugged roads of Science. But when he has made ſome progreſs, if he ſhould be ſeparated from his guide, the way becomes daily ſo much more ſtraight and ſmooth, that by the help of theſe kinds of charts, he will be enabled to advance with tolerable ſpeed and facility, by himſelf.

Zacconi's work, though ſometimes dry and tedious, contains much uſeful and practical knowledge. And as he is almoſt the only Italian writer on the ſubject of Muſic who has not bewildered himſelf in enquiries concerning the ſyſtems of the ancient Greeks, or the philoſophy of ſound, he has had the more leiſure for analyſing the art, and facilitating the ſtudent's progreſs. This author regarded Okenheim, Joſquin, Iſaac, Brumel, Mouton, and Senfelio, as ancients compared with Willaert, Morales, Cipriano, Zarlino, and Paleſtrina; and theſe laſt, ancient, with reſpect to himſelf, and cotemporaries; and ſays (*a*), that as the ancient Greeks and Romans produced their muſical effects by mere melody, united with poetry, and Joſquin and other early contrapuntiſts, by notes of

(*a*) Lib. I. cap. x.

different lengths, harmonized, and worked into perpetual fugue; ſo the more modern, though the rules of harmony are the ſame, by a different diſpoſition of concords, inventions, and contrivances, produce a greater variety of effects.

He likewiſe obſerves (*b*), that "every age has vainly thought "its Muſic brought to as great a degree of perfection as was poſſi- "ble; but it is always found that the next age continues to change, "and ſtill to think the ſame. Okenheim, the maſter of Juſquin, "and even in the days of Juſquin, John Mouton, his ſcholar, had "the ſame ideas of their own improvements; yet, ſince their "time, Muſic has not ſtood ſtill, but made great advances towards "perfection, being more light and pleaſing (*c*)."

The change in muſical *modes* has continued to our own time, and will doubtleſs continue to the end of *all* time (*d*); for melody, as has been already obſerved, being a child of Fancy and Imagination (*e*), will ſubmit to no theory or laws of Reaſon and Philoſophy; and therefore, like Love, will always continue in childhood (*f*).

Zacconi's chief labour and merit in the third book have been the explanation of the moods, and correction of errors in the notation of old compoſers, to which his work will ſerve as a uſeful *Errata*. In

(*b*) Cap. xxiii.

(*c*) We as frequently miſtake concerning the paſt as the future, and judge, from what we hear, of all that *is* to be heard in Muſic. It has been generally imagined that there were no good fugues or choruſes, particularly accompanied with inſtrumental parts, till Handel's time; but Colonna, long before, had compoſed many in the ſame rich and bold ſtyle. We ſuppoſed that Tallis and Bird almoſt invented, and greatly ſurpaſſed all others in the Church ſtyle; but whoever examines the works of Conſtantio Feſta, Paleſtrina, Orlando di Laſſo, Coſtanzo Porta, Cipriano di Rore, and many of their cotemporaries, and even predeceſſors, will be obliged to acknowledge, that the opinion was formed *ſans connoiſſance de cauſe*. Paleſtrina, however, has not only been ſaid to have flouriſhed in the time of Leo X. who died before he was born, but imagined the *Father* of good Church Muſic, and the firſt, even in Italy, who ſettled the laws of harmony, and fugue. This opinion has been formed and adopted with equal haſte and ignorance of Muſical Hiſtory, and the progreſs of the art; for we find that Okenheim, Joſquin, Henry Iſaac, De la Rue, Brumel, Mouton, Feven, or Feum, Richefort, Morales, *&c. &c.* were all great compoſers before Paleſtrina had exiſtence; and this has already been proved, not only from the writings of others, but from their own works, which ſtill ſubſiſt.

(*d*) P. 217, and 337.

(*e*) See above, p. 150.

(*f*) A deſcription of the godling, given in a ſong, ſeems applicable to melody:

Love is juſt like April weather,
Ne'er the ſame an hour together;
Froward, fickle, wanton, wild:
Nothing, nothing but a *Child*.

Book

Book I. he dwells much on the ſuperiority of the ſinging and ſingers of his own time, over all that preceded them (*g*); and has a long chapter (*h*) upon the manner of gracing and embelliſhing a melody, where he tells us, *Che ſtile ſi tenghi nel far di* gorgia; *dell' uſo de i moderni* paſſagi, *come ſi* fioriſchino *le cantilene*; and ſpeaks of *acconciature*, as the modern Italians do of *riffioramenti*, or graces. The diviſions, however, into which he breaks paſſages, in order to *embelliſh* them, if adopted by an Opera-ſinger of the preſent times, would be like a modern fine lady appearing at Court in the furbelows and flounces of Queen Elizabeth, or a fine gentleman in the peruque of Sir Cloudeſley Shovel.

After this account of the muſical *Theoriſts* in Italy, we ſhall reſume our enquiries into the ſtate of *Compoſition*, and endeavour to trace its progreſs in the ſeveral *Schools* of that country.

ROMAN SCHOOL OF COMPOSITION.

ANDREA ADAMI (*i*) tells us, that the records of the Pontifical Chapel were deſtroyed at the burning of Rome, in 1527, by the army of the Emperor Charles V. and that the names of compoſers and ſingers had been entered in the chapel books ſince that event in a very confuſed manner, till the time of Paleſtrina. However, from the dates affixed to memorandums concerning ſome of them, we may gather, that not only Netherlanders and Spaniards had been employed to compoſe, and ſing in the chapel, before the time of Paleſtrina, but natives of Italy; of theſe Adami names, as Maeſtri di Capella, Lodovico Magnaſco da Santa Fiora, afterwards Biſhop of Aſſiſi, between the time of Joſquin and Arcadelt; Carlo d'Argentilly (*k*), an excellent compoſer, ſome of whoſe works, tranſcribed in 1543, are preſerved in the Vatican library; and Simone Bartolini Perugino, ſent at the head of eight ſingers to the Council of Trent, 1545.

(*g*) Cap. LIX.
(*h*) Fol. 58. Cap. LXVI.
(*i*) *Offerv. per ben regol. il Coro.*
(*k*) This ſeems a French name, Italianized.

In

In Anton-Franceſco Doni's *Dialogo della Muſica*, printed at Venice in 1544, when Paleſtrina was only fifteen years old, we find, among the names of many Tramontane compoſers, ſeveral natives of Italy, as well as in his *Libraria*, edit. of 1550, which was not the firſt. Indeed moſt of the *performers* mentioned in his Dialogues are Italians; but in his *Libraria*, where we have a liſt of ſuch Muſic as had been printed at Venice before 1550, are the Motets and Madrigals, in four parts, of Animuccia; Anſelmo, two books; Antonio Cimello, Bernardino, two books; Bertoldo Baldaſſare Donato, Claudio Veggio, Fran. Corteccia, Fran. Biffetto, Candonio, Feraboſco, Fama, Giov-Gero, Gian da Ferrara, Giordan, Gabriel Martinengo, Hoſte da Reggio, Lod. Novello Maſcarate, Martoretta, Periſſon, two books; Paolo Aretino, two books of Madrigals and *Lamentationi*; Pietro Paolo Raguzzoni, and Vincenzo Ruffo.

Among the compoſers of motets and madrigals, in five parts, ſixteen are Italians; of duos and trios eleven; and in his liſt of maſſes publiſhed by Petruccio, as already related, beſides thoſe compoſed by Joſquin, Giachet, and Morales, a ſet by Gaſparo Alberti is mentioned, who ſeems by his name to have been an Italian, and perhaps was the ſame muſician as is called Gaſpar by Franchinus and the printer Petruccio.

Pietro Aaron, in his *Lucidario in Muſica*, deſcribed above, ſeems to defend the Italians from the injuſtice with which they had been treated in proverbial national characters, which ſay, that the "French *ſing*, the Engliſh *ſhout*, the Spaniards *cry*, the Germans "*howl*, and the Italians make *the noiſe of goats*: *Caprizare* (*l*)." "Theſe general cenſures," he ſays, "can only have proceeded "from envy and malignity, as Nature has not been ſo partial to the "French, but that the Italians and other people have had as ex- "cellent muſicians as they; indeed it may with truth be ſaid, that "the natives of every country in Europe have been at ſchool in "Italy, which is the ſtandard of excellence in all the arts, and

(*l*) In a ſet of MS. Muſic-books belonging to Chriſt-church, Oxford, tranſcribed 1581, we have theſe national characters in Latin:

Galli cantant, Angli jubilant, Hiſpani plangunt, Germani ululant, Itali caprizant.

"where

" where there not only *have been*, but ſtill *are*, ſo many admirable " ſingers, that it would be tedious to enumerate them; however, " in juſtice to my country, I muſt name a few, who will be long " remembered." He then gives a liſt of fifteen ſingers, *by book*, *Cantori a Libro*; twelve ſingers *to the lute*; and eleven female ſingers, both *by book*, and *to the lute* (*m*).

The Italians themſelves place Paleſtrina at the head of the Roman School; however, it is eaſy to prove that this celebrated eſtabliſhment was not formed by Paleſtrina, as that wonderful harmoniſt, though perhaps the firſt in abilities, did not precede all his countrymen as Maeſtro di Capella either of St. Peter's Church, or the Pontifical Chapel. The imperfect liſt given by Adami, mentions ſeveral who were placed at the head of the chapel anterior to Paleſtrina; and all the accounts of this gifted man allow that he *ſucceeded* Giovanni Animuccia as Maeſtro di Capella of St. Peter's, at Rome, in 1569.

GIOVANNI ANIMUCCIA, a native of Florence, was no leſs admired on account of his muſical abilities, than reſpected for the excellence of his morals. He is celebrated by Adami (*n*), and Padre Martini (*o*), as one of the companions of St. Filippo Neri, who firſt applied Muſic to the purpoſe of attracting company to the *Chieſa Nuova*, or New Church, at Rome, on Sunday evenings, to hear his pious diſcourſes, or *Orations*; whence ſacred dramas, or myſteries and moralities, *in Muſic*, were afterwards called ORATORIOS. Animuccia compoſed the firſt *Laudi*, or hymns in parts, that were performed on theſe occaſions; which, from a deſire of rendering them more intereresting, being ſung in the cathedral and antiphonal manner, in alternate ſtanzas, and in dialogue, with a ſolo part now and then for a fine voice and favourite ſinger, were, at length, wrought into regular dramas (*p*).

(*m*) It is not clear what was meant by the expreſſions of *ſinging by book*, and *ſinging to the lute*; unleſs to diſtinguiſh thoſe who accompanied themſelves upon that inſtrument, from others who likewiſe ſung by note, but without accompaniment.

(*n*) P. 172.

(*o*) *Sagg. di Contrap.* P. I. p. 129.

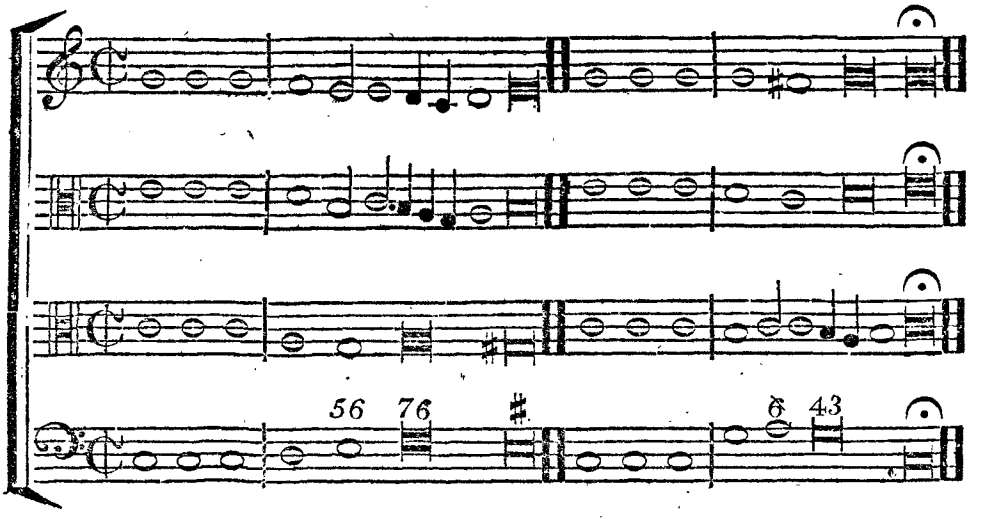
(*p*) Oratorios ſtill continue to be performed at Rome on Sunday evenings before the ſermon, in the *Chieſa Nuova*. See *Ital. Tour.* Art. ROME.

In

In a manuſcript which I procured at Rome, under the title of *Studij di Paleſtrina*, beſides the intonations of the church in counterpoint, there are chants in four and five parts, not only by himſelf, but the following great compoſers of the Roman School, during the ſixteenth century: Juſquin, Morales, P. Aaron, Anton Cifra, Bernard, and Giov. Maria Nanino, Animuccia, Paleſtrina, Anerio, Soriano, Rubino, Giovanelli, Ruffo, Vecchio, Montanaro, Magiurana, Matalarte, Roſello or Ruſcello, Tortora, Anibale, and Benevoli.

Some of theſe admirable fragments of choral harmony and modulation are in *contrappunto ſemplice*, of note againſt note, and ſome *figurato*, where the parts move in notes of different lengths, but not *fugato*, or in fugue or imitation.

The following chant to the *Miſerere*, in almoſt ſimple counterpoint, has the name of Animuccia prefixed to it.



But compoſitions of a higher claſs are ſtill ſubſiſting of this maſter. His madrigals and motets, of four and five parts, publiſhed at Venice, 1548, and his maſſes at Rome, 1567, dedicated to the Canons of the Vatican, were the moſt celebrated. From theſe Padre Martini (*q*) has ſelected two movements, as illuſtrations of his

(*q*) *Sagg. di Contrap.* P. I. p. 129 & 181.

own

own excellent precepts for compoſing in the ſixth and eighth tones, *a capella*; and to theſe I refer the admirers of ancient choral compoſitions, as they are too long for inſertion here.

It has been frequently obſerved, that the life of a ſtudious man, whoſe mind is more active than his body, affords few materials for biography, even if every tranſaction of his life were known; but at a remote period, when every lineament and trace of character is obliterated, it is with difficulty that the time and place, even of his exiſtence, can be eſtabliſhed, or the works enumerated which his genius and diligence have produced.

Giovanni Pierluigi da Palestrina, whoſe works have been ſo juſtly admired and celebrated, is of this claſs; for little more has been recorded of his life than if it had been wholly ſpent in a hermitage. His birth, however, has been fixed, with ſome degree of certainty, in the year 1529, at *Paleſtrina*, the *Prænesteof* the ancients. Italy being divided into many independent ſtates, each of which has a diſtinct and ſeparate honour to maintain, the natives are not only very careful in ſettling the ſpot where a man of genius was born, but of recording the place where he was educated, with the name of his maſter; and as the painters of Italy are appropriated to different ſchools, ſo are the muſicians; and a compoſer or performer of great abilities is ſeldom mentioned without his country, by which it is known that he is of the Roman, Venetian, Neapolitan, Lombard, or Bologneſe School, each of which has ſome peculiar characteriſtic that enables one intelligent muſician of Italy immediately to diſcover the ſchool of another, by his works, or performance. To theſe diſtinctions, the natives of other countries ſo little attend, that when it is known that a muſician comes from Italy, no further enquiry is made.

From this ancient cuſtom of naming the maſter with the ſcholar and his country, all the writers of Italy who have given any account of Paleſtrina have thought it neceſſary to ſay that he was a ſcholar of Gaudio Mell, *Fiamingo*, a Fleming; by whom they have been generally underſtood to mean Claude Goudimel, a native of Franche-Comté, and a Huguenot, who was one of the firſt that ſet the tranſ-

lation of the Pſalms, by Clement Marot and Theodore Beza, to Muſic; and who was murdered at Lyons in 1572, on the fatal day of the Maſſacre of Paris (*r*).

There are certain difficulties in this account and ſuppoſition, which it is not eaſy to ſolve: Antimo Liberati (*s*), Andrea Adami (*t*), Padre Martini (*u*), and others, *as Italians*, could have no intereſt in falſifying or miſrepreſenting facts, in order to prove the greateſt compoſer for the church which their country has ever produced, the diſciple of a foreigner; yet they not only aſſert this, but likewiſe that Gio. Maria Nanino, a learned Roman compoſer, was a fellow-ſtudent with him under Goudimel; that they were united in ſtrict friendſhip, and opened a college, or Muſic-ſchool, together, at Rome, in which they had many ſcholars, and among the reſt Bernardino Nanino, the younger brother of Gio. Maria, Antonio Ciſra, and others. Who Mell was, if different from Goudimel, I know not; of his works or name I have met with no memorial; Walther, indeed, ſpeaks of one Renatus, and Mattheſon of Rinaldus De Mell, a Flemiſh compoſer, who flouriſhed about 1538, and who publiſhed *Litanie de B. Virgine*, at Antwerp, in 1589; yet though theſe dates correſpond ſufficiently well with the age of Paleſtrina, it does not appear by theſe or any concurrent circumſtances that he, or Goudimel, was ever at Rome, or that Paleſtrina had taken a Tramontane journey to acquire inſtructions in Flanders or Franche-Comté. Indeed the fact is not of ſufficient importance to merit a long diſcuſſion; I ſhall therefore leave it as I found it: for who can be very ſolicitous to know of what Maſter Paleſtrina learned the mechanical rules of his art, which were eſtabliſhed and very well known, at leaſt a century before his ſuperior genius turned them to ſo good account?

In ſome miſcellaneous publications during our author's younger time, before his fame was eſtabliſhed, we find him frequently called

(*r*) See above, p. 45.

(*s*) *Lettera Scritta in riſpoſta ad una del Signor* Ovidio Perſapegi, 1688, p. 22.

(*t*) *Oſſerv. per ben regolare Coro della il Cap. Pontif.* p. 169.

(*u*) In a MS. liſt of the Roman School, of contrapuntiſts, with which he favoured the author of this work.

Gianetta

Gianetto da Paleſtrina (*x*). He has this title in the *Secondo Libro delle Muſe*, a ſet of madrigals ſo called, that was printed at Venice, 1559; and in another ſet, under the title of *Amoroſi ardori di diverſi eccellenti Muſici*, as well as in the ſecond book of Cipriano's Madrigals, printed likewiſe at Venice, 1571, in four parts, where there is a CANZON DI GIANETTO, *ſopra di* Pace non trovo, *con* 14 *Stanze*, publiſhed about the ſame time. It has, however, been doubted whether this was not a different compoſer from the ſame city; but having ſcored theſe ſeveral pieces from the printed copies, preſerved in the Britiſh Muſeum, and elſewhere, I find them ſo much *alla Paleſtrina*, that I have not the leaſt doubt concerning their author. Indeed, critical enquirers, who wiſh to be more perſpicacious than their predeceſſors, ſometimes carry reſearch and doubt ſo far as to diſpute the moſt trivial as well as the beſt authenticated facts. Thus, with reſpect to Paleſtrina, the records of the Pontifical Chapel; the fidelity of Antimo Liberati, and Andrea Adami, both of the ſame chapel, and curious enquirers, who lived on the ſpot almoſt a century nearer his time than the preſent; and the reſpectable authority of the candid and cautious Padre Martini, are all rejected, ſeemingly to anſwer very little purpoſe.

However, the few circumſtances and outlines of Paleſtrina's life that have been preſerved from oblivion, and ſeem the moſt indiſputable, are: that he was born in the year 1529 (*y*); that having diſtinguiſhed himſelf as a compoſer, about 1555, he was admitted into the Pope's Chapel, at Rome; in 1562, at the age of 33, he was elected Maeſtro di Capella of *Santa Maria Maggiore*, in the ſame city; as upon the death of Giovanni Animuccia, in 1571, he was honoured with a ſimilar appointment at St. Peter's; and laſtly,

(*x*) It has ever been a common practice with the Italians, in familiarity and good-humour, to call a young perſon of the name of *Giovanni*, *Gianetto*; as John with us, during youth, is ſtyled Jack, or Johnny. Indeed, if farther proof were neceſſary that this title was ſometimes given to the great *Giovanni* Paleſtrina, it could be furniſhed from his maſs upon the ſubject of an old Italian ſong, *Veſtiva i Colli*, which is the third in his ninth Book of Maſſes, being printed in one of the Antwerp collections, under the name of *Gianetto* Paleſtrina.

(*y*) This date invalidates a note of Mr. Galliard's tranſlation of Toſi, p. 3. § 4. and ſomewhat diminiſhes the force of a flouriſh in Dr. Brown's *Riſe, Union, Separation, and Corruption of Muſic and Poetry*, in which it is ſaid that Paleſtrina was "one "of the ornaments of Leo X.'s time;" as, unluckily, that Pontiff dying in 1521, quitted the world eight years before Paleſtrina arrived in it.

having brought choral harmony to a degree of perfection that has never ſince been exceeded, he died in the year 1594, at the age of ſixty-five (z).

The following account of his death and burial was entered in the regiſter of the Pontifical Chapel by Ippolito Gamboce, *Puntatore*, who at that time had the care of the records.

" February the 2d, 1594. This morning died the moſt excel-
" lent muſician, Signor Giovanni Pierloiſci, our dear companion,
" and Maeſtro di Capella of St. Peter's Church, whither his funeral
" was attended not only by all the muſicians of Rome, but by an
" infinite concourſe of people, when *Libera me Domine* was ſung
" by the whole college." To this account Adami adds that of Torrigio (*a*), who ſays: " In St. Peter's Church, near the altar of
" St. Simon and St. Jude, was interred, in conſequence of his ex-
" traordinary abilities, Pierluigi da Paleſtrina, the great muſical
" compoſer, and Maeſtro di Capella of this church. His funeral
" was attended by all the muſicians of Rome, and *Libera me Do-*
" *mine*, as compoſed by himſelf, in five parts, was ſung by three
" choirs. Upon his coffin was this inſcription: *Joannes Petrus*
" *Aloyſius Prænestinus Muſicæ Princeps.*"

It would be endleſs to tranſcribe all the eulogiums that have been beſtowed upon Paleſtrina, by muſical writers, though he has ſeldom been mentioned by others; but it is left to artiſts to take care of their own fame: none but Painters have written the Lives of Painters, or Muſicians thoſe of Muſicians. Heroes, indeed, are conſigned to hiſtorians; and the learned are ſeldom negligent of themſelves.

Indeed very honourable mention was made of our great contrapuntiſt during his life-time by Giovanni Guidetto (*b*), chaplain to Pope Gregory XIII. who being appointed to collate, correct, and regulate the choir ſervice of St. Peter's Church, 1582, ſays, that he was unwilling to depend ſolely on his own judgment in this undertaking, and therefore had applied to that Prince of Muſicians,

(z) The few incidents that are recorded of this divine harmoniſt have already been extracted by the author of this work from Andrea Adami, and inſerted in a preface to the *Miſerere* of Allegri, and other pieces that are performed in the Pope's Chapel during Paſſion-week, printed by Bremner, 1773, to which the reader is referred.

(*a*) *Grotte Vaticane.* Parte II. p. 166.

(*b*) *Director Chori ad Uſum Sacros. Baſilic. Vatic.* Epiſt. ad Capitul.

Giovanni

Giovanni Pierluigi da Paleſtrina, to ſuperintend and correct the whole work, an office which he was ſo obliging as to undertake; "and if," ſays he, "the compilation be found to have any merit, "it muſt be chiefly aſcribed to his kind aſſiſtance (*c*)."

Some judgment may be formed, ſays the learned author of the *Eſſay on Counterpoint*, ſo often mentioned (*d*), of the great veneration in which he was held by the profeſſors of his own time, from a collection of Pſalms, in five parts, that was publiſhed in 1592, and dedicated to Paleſtrina by fourteen of the greateſt maſters of Italy at that time; among theſe were Pietro Pontio, already mentioned, and Coſtanzo Porta, who will be diſtinguiſhed hereafter, as a compoſer, whoſe abilities, in point of learning and contrivance, were truly wonderful.

By the friendly aſſiſtance of Signor Santarelli, I procured at Rome a complete catalogue of all the genuine productions of Paleſtrina, with the ſeveral dates and forms of their publication, title of each piece, and the name and reſidence of the printer. Theſe are claſſed in the following manner:

MASSES *in four, five, and ſix parts*, twelve books; of which *Lib.* I. appeared at Rome in folio, 1554, when the author was in the twenty-fifth year of his age; and in that city only went through three ſeveral editions during his life. *Lib.* II. of his Maſſes, which includes the celebrated compoſition entitled *Miſſa Papæ Marcelli*, was publiſhed likewiſe at Rome, in 1567. Of this production it has been related by Antimo Liberati, in the letter above cited, and after him by Adami, Berardi, and other muſical writers, that the Pope and Conclave having been offended and ſcandalized at the light and injudicious manner in which the maſs had been long ſet and performed, determined to baniſh Muſic in parts entirely from the church; but that Paleſtrina, at the age of twenty-ſix, during the ſhort pontificate of Marcellus Cervinus, intreated his Holineſs to ſuſpend the execution of his deſign till he had

(*c*) *Licet in Muſicis notis collocandis, conjungendis, ſeparandis, augendis, expungendis, cum vetuſtis Vaticanæ noſtræ Baſilicæ, tum recentioribus Antiphonariis, ac Pſalteriis uſus fuerim, nequaquam tamen, aut illis, aut judicio meo fidere volui, ſed viro Muſicæ Artis facile principi* Joanni Petro Aloiſio Prænestino *Capellæ noſtræ Magiſtro, opus totum inſpiciendum, ac corrigendum tradidi*, &c.

(*d*) *Saggio di Contrap.* P. II. p. 74.

heard

heard a maſs, compoſed in what, according to his ideas, was the true eccleſiaſtical ſtyle. His requeſt being granted, the compoſition, in ſix parts, was performed at Eaſter, 1555, before the Pope and College of Cardinals; who found it ſo grave, noble, elegant, learned, and pleaſing, that Muſic was reſtored to favour, and again eſtabliſhed in the celebration of ſacred rites. This maſs was afterwards printed, and dedicated to the ſucceſſor of Marcellus, Pope Paul IV. by whom Paleſtrina was appointed Maeſtro di Capella to the Pontifical Chapel (*e*).

The reſt of his maſſes appeared in the following order: *Lib.* III. *Romæ per Valerium Doricum*, 1570, in folio—Ven. 1599. *Lib.* IV. *Venet. per Ang. Gardanum*, 1582, quarto. V. *Romæ*, 1590. VI. *Ven.* 1596 (*f*). VII. 1594. VIII. and IX. Ven. 1599. X. and XI. Ven. 1600. And XII. without date, or name of the printer. Beſides this regular order of publication, theſe maſſes were reprinted in different forms and collections, during the ſixteenth and ſeventeenth centuries, in moſt of the principal cities of Italy; of which editions I was furniſhed with memorandums (*g*).

The next diviſion of Paleſtrina's works conſiſts of MOTETS for five, ſix, ſeven, and eight voices, five books, at Rome and Venice, 1569, 1588, 1589, 1596, and 1601. *Motets* for four voices, *Lib.* I. *Romæ*, 1590. II. *Venet.* 1604. Two books of OFFERTORIJ, a 5 & a 6 voc. *Romæ*, 1593. LAMENTATIONI, a 4 voc. *Romæ*, 1588. Hymns for five voices, *Ven.* 1598. LITANIE a 4, *Ven.* 1600. MAGNIFICAT, 8 Tonum. *Romæ.* 1591. MADRIGALI *Spirituali*, two books, Rome and Venice, 1594.

(*e*) The friends of Choral Muſic will doubtleſs be curious to have a faithful and minute account of a compoſition which had ſufficient power to preſerve their favourite art from diſgrace and excommunication; and having before me an accurate ſcore of it, which Signor Santarelli himſelf procured for me out of the Siſtine Chapel, where it is ſtill performed, I can venture to aſſert, that it is the moſt ſimple of all Paleſtrina's works: no canon, inverted fugue, or complicated meaſures, have been attempted throughout the compoſition; the ſtyle is grave, the harmony pure, and by its facility the performer and hearer are equally exempted from trouble.

(*f*) This, and all that were publiſhed after the author's deceaſe, which happened in 1594, muſt have been ſecond editions.

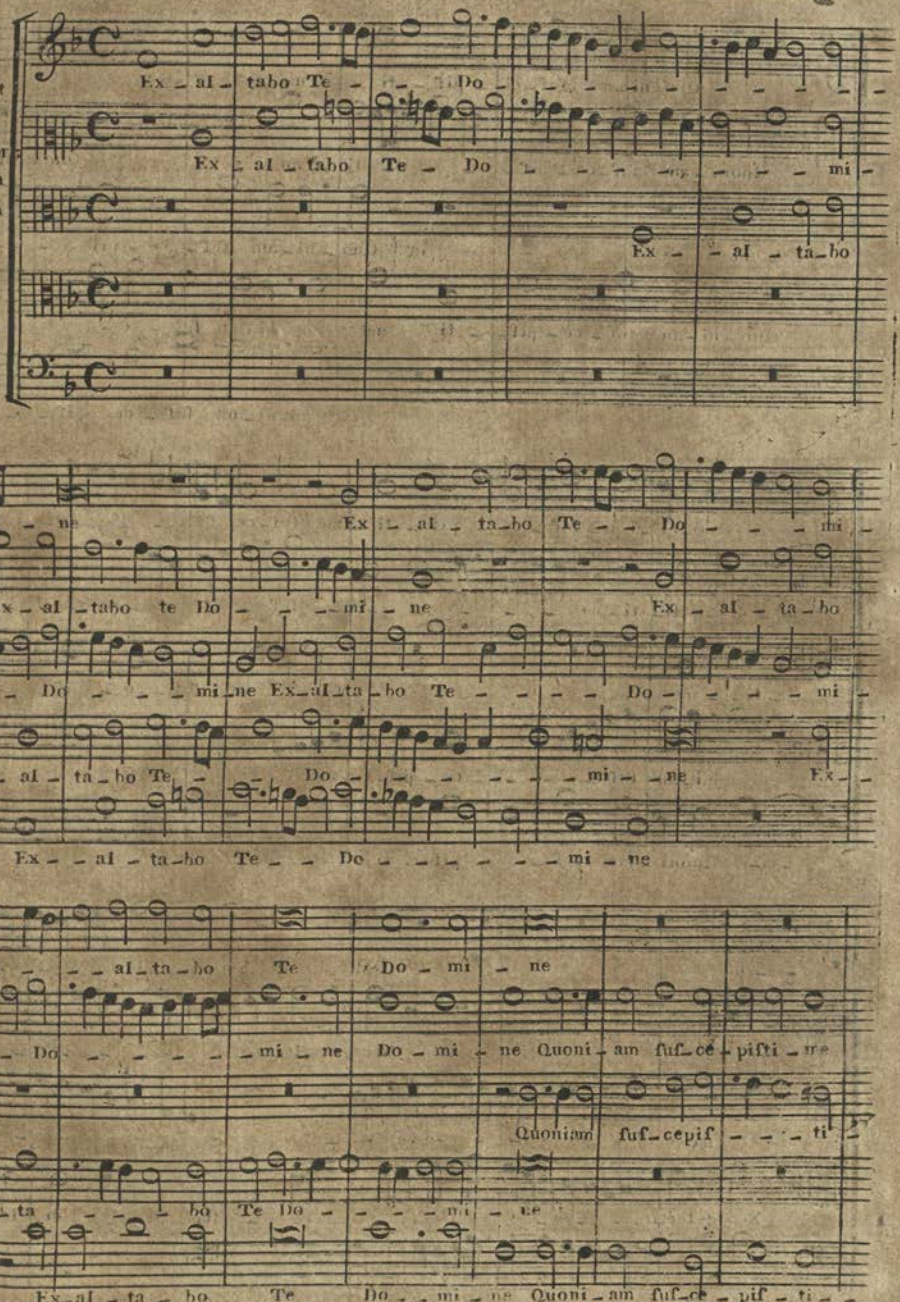
(*g*) Signor Santarelli was ſo obliging as to conſult the archives of the Pope's Chapel, in order to complete the catalogue of his favourite Paleſtrina's works, concerning many of which he furniſhed me with intereſting and curious remarks.

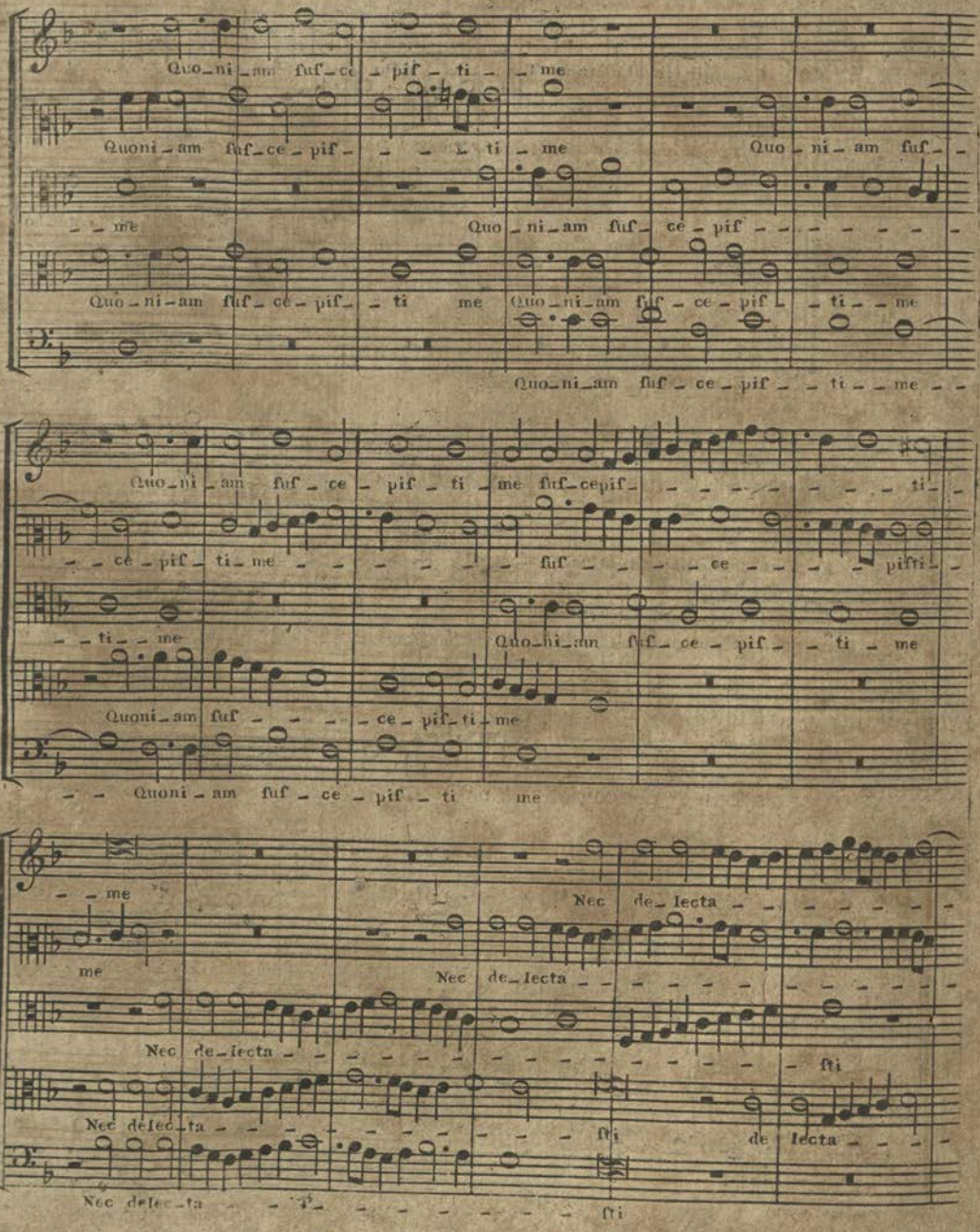
MOTET

Motetus

Aloiſii Prænestini

In the copy whence this Motet was taken, it is written in D Minor but it is so much more pleasing in F Major, that it seems to have been originally composed in that key.




Quo_ni_am fuf_ce_pif_ti_me
Quoni_am fuf_ce_pif_ti_me
Quo_ni_am fuf_ce_pif_ti_me
Quo_ni_am fuf_ce_pif_ti_me
Quo_ni_am fuf_ce_pif_ti_me
Quo_ni_am fuf_ce_pif_ti_me
Quo_ni_am fuf_ce_pif_ti_me
Quo_ni_am fuf_ce_pif_ti_me
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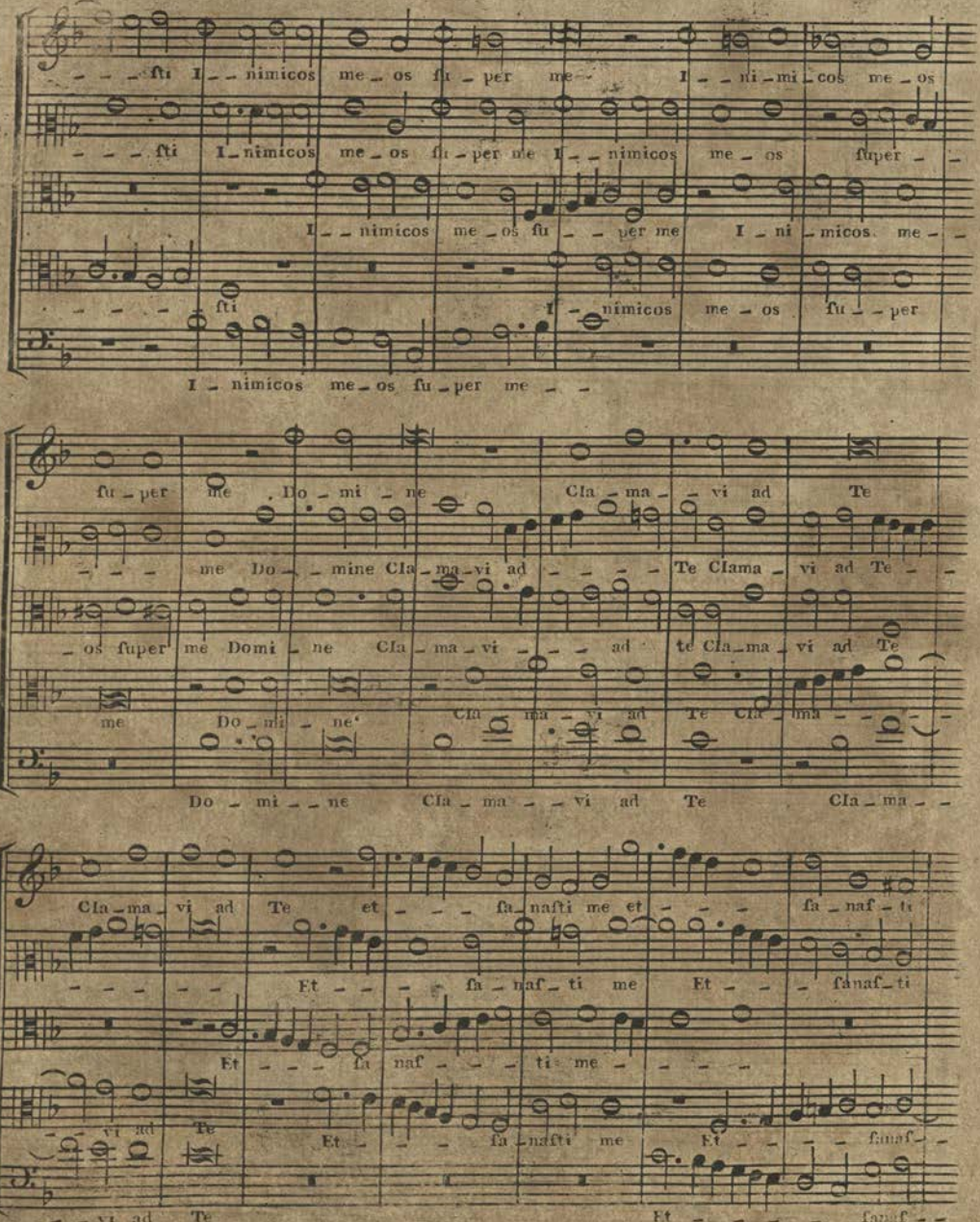
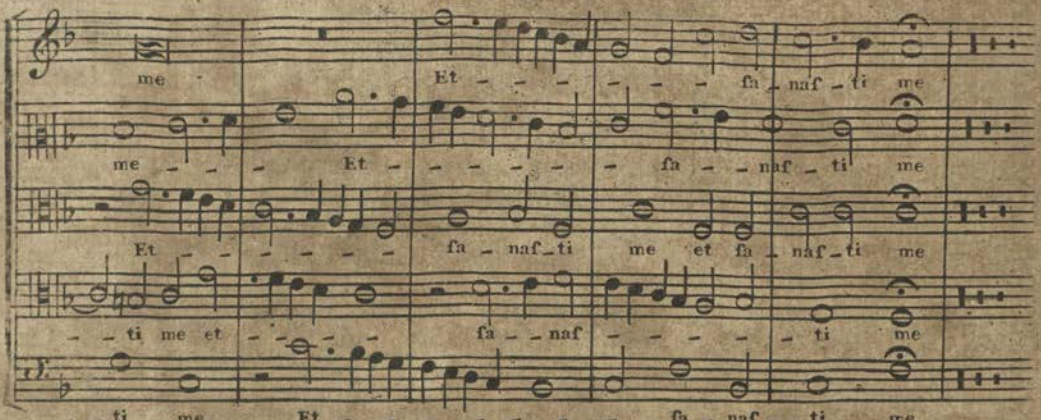
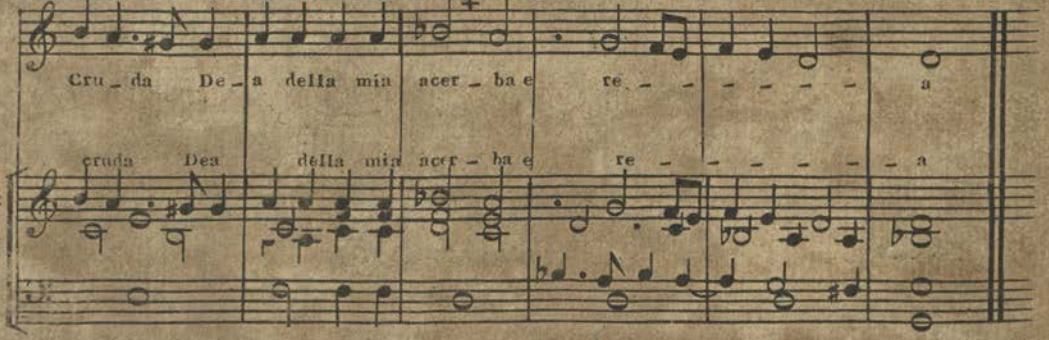
ti_me
Quo_ni_am fuf_ce_pif_ti_me
Quoni_am fuf_ce_pif_ti_me
Quoni_am fuf_ce_pif_ti me
me
Nec de_lecta
me
Nec de_lecta
Nec de_lecta fti
Nec delec_ta fti
de lecta
Nec delec_ta fti

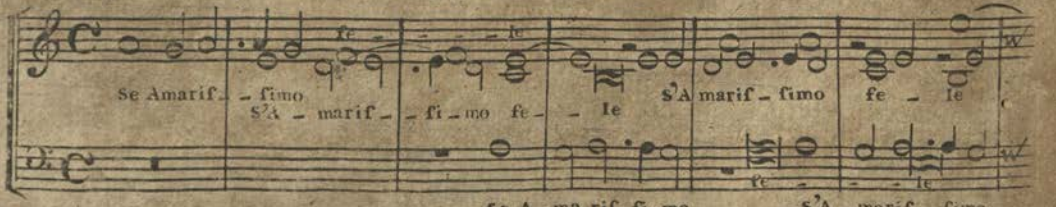

fti I_nimicos me_os fu_per me I_nimicos me_os
fti I_nimicos me_os fu_per me I_nimicos me_os fuper_
I_nimicos me_os fu_per me I_nimicos me_
fti I_nimicos me_os fu_per
I_nimicos me_os fu_per me
fu_per me Do_mi_ne Cla_ma_vi ad Te
me Do_mine Cla_ma_vi ad Te Clama_vi ad Te
_os fuper me Domi_ne Cla_ma_vi ad te Cla_ma_vi ad Te
me Do_mi_ne Cla_ma_vi ad Te Cla_ma
Do_mi_ne Cla_ma_vi ad Te Cla_ma
Cla_ma_vi ad Te et fa_nafti me et fa_naf_ti
Et fa_naf_ti me Et fanaf_ti
Et fa naf_ti me
vi ad Te Et fa_nafti me Et fanaf_
vi ad Te Et fanaf



Attempt at Expreſſion, in a Madrigal of PALESTRINA.



But a more curious inſtance of Muſical imitation and Expreſſion occurs in one of his MADRIGALI SPIRITUALI, where the words AMARISSIMO FELE are expreſſed by the following crude diſcords.



To the above ample liſt of the works of this great and fertile compoſer, are to be added, *La Cantica di Salomone, a* 5; two other books of *Magnificats, a* 4, 5, & 6 *voc.* One of *Lamentationi, a* 5; and another of ſecular *Madrigals.* Theſe have been printed in miſcellaneous publications after the author's death; and there ſtill remain in the Papal Chapel, inedited, another maſs, *a* 4, upon the hexachord, *ut, re, mi, fa, ſol, la*; with his *Miſſa Defunctorum, a* 5, and upwards of twenty motets, chiefly for eight voices, *a due cori.*

Nothing more intereſting remains to be related of Paleſtrina, than that moſt of his admirable productions ſtill ſubſiſt. Few of his admirers are indeed poſſeſſed of the firſt editions, or of *all* his works complete, in print or manuſcript; yet curious and diligent collectors in Italy can ſtill, with little difficulty, furniſh themſelves with a conſiderable number of theſe models of counterpoint and eccleſiaſtical gravity.

If we conſider the operoſe and ſlow manner in which works of this kind are conducted, from the many *real* parts they contain, and of which ſome are generally moving in canon, and the reſt *always* in fugue, we ſhall be as much aſtoniſhed at the number of his productions, as pleaſed with their effects. Indeed the works of Ariſtotle, Cicero, or the elder Pliny, among the ancients, or of Fabricius, among the moderns, were hardly more numerous. With the union, indeed, of great *erudition* and great induſtry we are not ſurpriſed; but *Genius* is not often ſo voluminous.

Paleſtrina having brought his ſtyle to ſuch perfection, that the beſt compoſitions which have been produced for the church ſince his time are proverbially ſaid to be *alla Paleſtrina*, it ſeems as if this were the place to diſcuſs its merit.

Though good taſte has baniſhed fugue, canon, and elaborate compoſitions from Dramatic Muſic, yet ſound judgment has ſtill retained them in the Church; to which, from the little uſe that is made of them elſewhere, they are now in a manner appropriated (*b*).

On

(*b*) Indeed there ſeems no more impropriety in their being *occaſionally* uſed in the *chamber*, than private prayer, or family devotion. It is the Church and Stage that I wiſh

On this account, like the *Canto-fermo* of the Romiſh ſervice, however one chant may reſemble another, and the ſubject and modulation of fugues may be ſtolen, yet they will ſtill be in the ſtyle of Choral Muſic, and never awaken ideas of ſecular ſongs or profane tranſactions, as they will at leaſt be grave and decorous, if not learned and ingenious.

In the compoſitions of Paleſtrina there is, indeed, no *unity of melody*; but as all the parts have an equal ſhare of importance, and as hardly a note appears in them without ſome peculiar intention and effect, they cannot, like the *rempliſſage* of a modern concerto or opera ſong, be compoſed with as much rapidity as they could be tranſcribed; little invention and few flights of fancy are required; yet there is a degree of happineſs and genius in finding a few uncommon notes that are favourable to fugue and canon, as well as in creating new and graceful paſſages in melody. Indeed, both the choral and ſecular ſtyle have their peculiar difficulties, beauties, and defects.

Whoever is accuſtomed to the vocal fugues of Paleſtrina, Cariſſimi, or Handel, will be faſtidious with reſpect to thoſe of other compoſers of equal learning. Preaching upon a text has been called a Gothic contrivance; and yet what admirable leſſons of piety and virtue have been produced under the denomination of Sermons! Fire, genius, and harmonical reſources are diſcoverable in fugues, as well as in modern ſongs, ſolos, or concertos: a muſical ſtudent, therefore, unacquainted with the laws of fugue, is advanced but a little way in compoſition; as the hearer who receives no pleaſure from ingenious contrivance and complicated harmony, is but a ſuperficial judge. My wiſh is to reſolve the diſcords of contention, to augment the pleaſure of both parties, and extend the compaſs of their views; that, like the Muſic compoſed *a due cori*, the friends of harmony and melody may *agree*, though performing different parts, at a diſtance from each other.

wiſh wholly to be ſeparated; for it has long appeared to me, that whoever brings the rites of the Church to the Theatre, or theatrical levity to the Church, is guilty of want of taſte, judgment, and due reverence for the religion of his country.

But to return to Paleſtrina. It appears from the writings of this moſt venerable and exquiſite harmoniſt, that he had not only ſtudied the greateſt maſters of his own time, but of the preceding century; and after vanquiſhing the difficulties of their ſtyle and contrivances, he demonſtrated, by his early works, that he could put them all in practice, with the admirable improvement of a more poliſhed harmony, and flowing melody; conſulting in every difficult enterprize the *Ear* more frequently than the *Eye* (*i*).

However, with all his merit of ſimplicity, he was not the firſt to quit the *ſtrange proportions* which pedantry, and an affectation of myſtical ſcience, had introduced, as he uſes them all in his maſs upon the melody of *L'Homme Armé*, which is full of vain and uſeleſs difficulties (*k*). He likewiſe, for ſome time, adhered to the abſurd practice of compoſing maſſes upon vulgar tunes, as appears by the titles as well as ſubjects of thoſe in his ſecond and third books. However, he diſcontinued this Gothic cuſtom, after the year 1570, when, perhaps, a better taſte became general.

The firſt inſtance I have ſeen of an attempt to expreſs the ſentiment of the poet by extraneous modulation and unuſual diſcords, is in a madrigal of our author's ſecond book, *à* 4. *Alla riva del Tebro*, where, after a flat ſixth to D, the fourth of the key of A, we have a $\frac{7}{2}$ unprepared, or rather *à pedale*; which, in the ſixteenth century, was a very bold and uncommon combination (*l*); and, upon the whole, it appears to me, notwithſtanding the general gravity and

(*i*) He not only knew, ſays Padre Martini, how to avoid the roughneſs, but the languor of anterior compoſers; and with a harmony more full and grateful, he infuſed a modeſt and decent chearfulneſs in the melody of every part: and without incommoding the finger by unnatural difficulties, formed a complete whole. *Saggio di Contrap.* Parte I. p. 51.

(*k*) Indeed, Paleſtrina's maſs upon *L'Homme Armé* is ſo difficult to decipher, that Zacconi has ſelected and written a Commentary upon it, for the uſe of thoſe who ſtudy Muſical Proportions. It is, however, notwithſtanding Zacconi has beſtowed 13 folio pages in explaining the notation, and ſolving the canons, ſtill extremely difficult to ſcore; and if, as has been ſaid, the "combinations in Paleſtrina's harmony *naturally* ſuggeſt themſelves to a nice and unprejudiced ear," it is wonderful that ſuch compoſers are not more common.

(*l*) Many of the beſt works of Paleſtrina, and other great compoſers in the church ſtyle, with an excellent Commentary upon them, have lately been very correctly publiſhed, in ſcore, by the learned Padre Martini, in his *Saggio di Contrappunto*, ſo often cited. But for inſtances of Paleſtrina's expreſſion of words, by modulation, ſee above, at the bottom of the plate, p. 194.

elaboration of Paleſtrina's ſtyle, that genius glows in all his productions, in ſpite of the trammels of *Canto-fermo*, canon, fugue, inverſions, diminutions, augmentations, or whatever would chill or petrify any other than himſelf.

It is hoped that no apology will be neceſſary for the length of this article, which "the reader can make as ſhort as he pleaſes." In a general *Hiſtory of Ancient Poetry*, Homer would doubtleſs occupy the moſt ample and honourable place; and Paleſtrina, the Homer of the moſt *Ancient Muſic* that has been preſerved, merits all the reverence and attention which it is in a muſical hiſtorian's power to beſtow.

GIOVANNI MARIA NANINO *da Vallerano* was admitted into the Pontifical Chapel, as a tenor ſinger, in 1577. He was a fellow-ſtudent and in ſtrict friendſhip with Paleſtrina. Theſe two excellent maſters opened a Muſic-ſchool together at Rome, where they formed many great ſcholars, among whom was Giov. Bernardino Nanino, a younger brother of Maria, according to Walther, but called by P. Martini, his nephew, and Antonio Cifra. Antimo Liberati informs us of a circumſtance, which will be readily believed; that Paleſtrina had no reliſh for the drudgery of attending a ſchool, having his thoughts ſo much abſorbed in his own ſtudies; and that, leaving the care of the diſciples to Nanino, his viſits were not very frequent or long, calling only from time to time in order to explain to them ſuch uncommon difficulties and doubts as impeded the progreſs of their ſtudies, and to adjuſt the diſputes which aroſe among the profeſſors, who in great numbers conſtantly attended the lectures there. Though Nanino was regarded by the Romans as one of the moſt learned muſicians of his time, yet Sebaſtian Raval, a Spaniard, then at Rome, thinking they were all miſtaken, and that he was himſelf very much his ſuperior, challenged him and his countryman Soriano, another friend of Paleſtrina, to a muſical combat, which was to be determined by a weapon they had both frequently wielded, the pen: in this engagement, however, the Spaniard was defeated. Many different ſets of madrigals, by Nanino, were publiſhed at Venice during the latter end

of

of the ſixteenth century, which are now difficult to find (*m*); there are, however, in the *Studij di Paleſtrina*, deſcribed above, ſeveral of his chants, which are excellent.

BERNARDINO NANINO, whom Antimo Liberati likewiſe calls the younger brother of Maria, has been celebrated by this writer as a perſon of very extraordinary abilities, who, by an inventive and original ſtyle, joined to a perfect knowledge of harmony, had greatly improved the art of compoſition (*n*). The only productions which I have ſeen of this maſter are two or three chants in the *Studij di Paleſtrina*.

FELICE ANERIO is ſaid by Walther to have been a diſciple of Maria Nanino, and by Adami to have ſucceeded Paleſtrina as Maeſtro di Capella of the Pontifical Chapel. Theſe two circumſtances alone imply no common degree of merit; and, according to Adami, many admirable compoſitions by this author were preſerved in the Pope's Chapel, and in daily uſe, and he ſeems to have been regarded as a great maſter of his profeſſion. His madrigals for ſix voices were printed at Antwerp, 1599; and canzonets for four voices, at Francfort, in 1610, which for a time enjoyed a conſiderable ſhare of public favour (*o*).

ANTONIO CIFRA, a diſciple of Paleſtrina and the elder Nanino, after being employed as Maeſtro di Capella to ſeveral churches in Rome, and to the Archduke Charles of Auſtria, brother to the

(*m*) P. Martini, *Storia della Muſica*, has given in his catalogue of authors the titles of two very curious works: the firſt of theſe, by G. M. Nanino, is called *Centocinquanta ſette Contrappunti e Canoni, a* 2, 3, 4, 5, 6, 7, 8, 11 Voc. *Sopra de Canto-fermo intitolato la Baſe di Coſtanzo Feſta*; the ſecond is ſtyled *Trattato di Contrap. con la regola per far Contrappunto a mente, di* G. M. Nanino e Bernardino Nanino, *ſuo Nipote*.

(*n*) As the expreſſions of Liberati, who is a high colouriſt, are very ſtrong, the reader ſhall have them in the original words: ſpeaking of the School of Paleſtrina and Maria Nanino, and the ſcholars it produced, he ſays, "*Tra i quali fu pri-*" *mieramente* Bernardino *ſuo fratello mi-*" *nore, che riuſſì di mirabile ingegno e diede*" *maggior lume alla profeſſione con la novità*" *della ſua vaghiſſima harmonia in ogni ſtile, e*" *piena di grand' oſſervanza e dolcezza.*"

(*o*) Canzonets for four and five voices are ſaid by Adami, p. 174. to have been invented by Aleſſandro Romano, a ſinger, admitted in the Pope's Chapel 1560, who was likewiſe ſo exquiſite a performer on the viol, that he obtained the cognomen of Aleſſandro *della Viola*. He likewiſe compoſed motets, accompanied by *many inſtruments*, which ſeem to have been the firſt of the kind.

Emperor Ferdinand II. was invited to Loretto, where, in the ſame capacity, he ſpent the reſt of his days. His publications, though very numerous, are excellent in their kind: correct, artificial, and as flowing as the reſpect to *Canto-fermo* and ancient rules would then admit. His abilities are much celebrated by Antimo Liberati; and it is obſerved by Walther, that in the latter part of this compoſer's life many muſical improvements and diſcoveries were made, in which he had a conſiderable ſhare. One of his works, printed at Venice, 1629, contains motets and pſalms for twelve voices, *a tre cori*; and Padre Martini, in his *Saggio di Contrappunto* (*p*), has inſerted an *Agnus Dei*, for ſeven voices, from a maſs by this author, entitled *Conditor Alme Syderum*; in which it is contrived that two of the parts of this movement are in perpetual canon, *alla roverſcia*, while the other five parts are in cloſe, but free, fugue. The ſubject of this inverted canon is an ancient chant of the church to the Advent hymn. The anſwer is made in the ſixth above the ſubject, in preciſely the ſame intervals, *in moto contrario*.

The ſkill, perſeverance, and reſources which the author has manifeſted in this compoſition, would aſtoniſh ſecular compoſers of the preſent times. It would, however, comfort them, and keep off deſpair, if they were to ſee what a wretched figure this learned author cuts in *ſecular* Muſic. In 1614, he publiſhed at Venice a work, entitled, *Sherzi et Arie a una, due, tre, et quattro Voci, per cantar nel Clavicembalo, Chitarone, ò altro ſimile Iſtromento*. Nothing can be more confuſed, uncouth, and inelegant, than the melodies of this work, in which he meant to be gay and gallant. In the firſt *air*, as it is called, there are faint glimmerings of taſte in a few of the paſſages and cloſes; but the whole movement is unphraſed, unaccented, and more inclining to recitative than air. We cannot help reſpecting theſe old maſters for their ſcience in eccleſiaſtical compoſitions, in which they have left ſuch admirable examples of pure harmony and ingenious contrivance; yet, whenever, like Mr. Vellum, in Addiſon's comedy of the Drummer, they chuſe

(*p*) P. I. p. 88.

to

to be *jocular*, or to attempt grace and gaiety, they become groteſque and ridiculous. Harmony and fugue are long-lived; but no powers of invention can give longevity to diviſions and embelliſhments, which are either written for particular talents, or the gratification of caprice and faſhion.

RUGGIERO GIOVANELLI of Velletri, who, though he was not admitted in the Pope's Chapel till 1599, had diſtinguiſhed himſelf, and received the meed of merit long before, by being firſt elected Maeſtro di Capella of the church of S. Luigi, S. Apollinare, and afterwards, upon the demiſe of Paleſtrina, had the ſingular honour of being appointed his ſucceſſor, in the ſame office, at St. Peter's. Giovanelli publiſhed many motets, pſalms, madrigals, and maſſes; compoſitions which, at this time, ſupplied the place of ſervices, anthems, oratorios, opera ſongs, and cantatas, throughout Europe.

After the examples already given of Paleſtrina's ſtyle of writing, that of the five maſters laſt mentioned, as they were all of the ſame ſchool, and nearly the ſame period, needs no illuſtration. Indeed, the works of cotemporary compoſers, at this time, of grave and ſober ſcience, were more likely to reſemble each other than at a later period, when imagination was unchained, and her wild and wanton effuſions had inſinuated themſelves into every muſical production. There are, however, in the *Studij di Paleſtrina*, chants by all theſe great contrapuntiſts, which are relics of harmony and modulation, truly eccleſiaſtic and venerable.

Ears not accuſtomed to ancient modulation would at firſt be ſurpriſed, and, perhaps, offended, with ſome of the tranſitions in theſe fragments; but they muſt be differently organiſed from mine, if, after the prejudice of habitude is a little ſubdued, they ſhould continue inſenſible to the ſolemnity and grandeur of ſuch harmonical combinations.

The moſt chearful ſpecies of *ſecular* Muſic that was now cultivated by maſters of the firſt claſs, was that of *Madrigals*: a ſtyle of compoſition that was brought to its higheſt degree of perfection about the latter end of the ſixteenth century, by the ſuperior genius of LUCA MARENZIO. This ingenious and elegant compoſer was born.

born at Coccaglia, in the dioceſe of Breſcia, and the ſcholar of Giovanni Contini (*q*). His inclination leading him very early to the compoſition of madrigals, he cultivated that ſtyle more ſucceſsfully than any of his predeceſſors, and the number he compoſed and publiſhed is prodigious (*r*). Of this ſtyle he was called in Italy *Il piu dolce Cigno*; and the proud antagoniſt of Nanino, Sebaſtian Raval, the Spaniard, who was editor of ſome of his works, ſtyles him a *divine compoſer*. He was ſome time Maeſtro di Capella to Cardinal Luigi d'Eſte; and, according to Adami and others, careſſed and patroniſed by many Princes and great perſonages, particularly the King of Poland, and Cardinal Cinthio Aldobrandini, nephew to Pope Clement VIII. Upon his return to Rome, after quitting Poland, he was admitted into the Pope's Chapel, and dying in that city, 1599, he was buried in the church of S. Lorenzo, in Lucina (*s*).

Our countryman, Peacham (*t*), ſpeaks of his "delicious *aire* "and ſweet invention in madrigals;" and ſays, "that he excelled "all other whatſoever, having publiſhed more ſets than any author "elſe; and hath not an ill ſong." Adding that "his firſt, ſe- "cond, and third parts of Thyrſis, *Veggo dolce il mio ben, &c.* are "ſongs the Muſes themſelves might not have been aſhamed to "have compoſed." To all this I can readily ſubſcribe, and will not diſpute his ſtature, or the colour of his hair, when he further tells us, that "he was a little black man;" but when he aſſerts,

(*q*) This was a voluminous compoſer: in 1565 he publiſhed *Cantiones, 6 Vocum*; *Introitus & Halleluja, 5 Voc.* for Feſtivals: *Hymnos, 4 Vocum*; *Threnos Hieremiæ, 4 Voc.* for Paſſion-week; and a *Maſs in four parts.*

(*r*) At Venice, between the years 1587 and 1601, were printed nine books of his madrigals for five voices; the two laſt were poſthumous. I was ſo fortunate as to purchaſe a manuſcript ſcore of all theſe nine ſets at Rome. Beſides theſe, this author compoſed ſix books of madrigals, in ſix parts. Madrigals for three voices; another ſet for five, and ſtill another for ſix voices, different from all the former. Canzonets for the Lute. *Motetti, a 4, & Sacras Cantiones, 5, 6, ac 7 Vocibus modulandas.* All theſe works were firſt printed at Venice; and afterwards at Antwerp, and many of them in London, to Engliſh words: See *Muſica Tranſalpina*, two books, and a collection of Italian madrigals, with Engliſh words, publiſhed in 1589, by Thomas Watſon. Quadrio, To. II. P. ii. p. 324, gives a long liſt of his *Villanelle, a 3 Voci*; and Draudius, p. 1614, of his motets, *a 4*, for all the feſtivals throughout the year. Ven. 1588. *Et ejuſd. Completorium & Antiphone, a 6*, 1595.

(*s*) Adami, *Offerv. per ben reg. il Coro Pontif.* p. 185.

(*t*) *Complete Gentleman*, p. 101. edit. of 1634.

that

that "he was *Organiſt* of the Pope's Chapel, at Rome, a good "while," he loſes all credence with me: as there never yet was an Organ in the Pope's Chapel; nor is it likely, however great his muſical merit may have been, that the niece of any reigning Pope could have been ſent for to Poland, with ſo little ceremony, as he tells us, in the character of a luteniſt and ſinger, in order to gratify the curioſity of his Poliſh Majeſty, and the affection of Luca Marenzio. Indeed, the whole account ſavours of hear-ſay evidence and abſurdity; and is ſo much the more incredible, as no other muſical writers, who were eager to record every memorial they could procure concerning Luca Marenzio, have ventured to relate theſe circumſtances.

There are no madrigals ſo agreeable to the ear, or amuſing to the eye, as thoſe of this ingenious and fertile compoſer. The ſubjects of fugue, imitation, and attack, are traits of elegant and pleaſing melody; which, though they ſeem ſelected with the utmoſt care for the ſake of the words they are to expreſs, yet ſo artful are the texture and diſpoſition of the parts, that the general harmony and effect of the whole are as complete and unembarraſſed as if he had been writing in plain counterpoint, without poetry or contrivance.

The firſt ſet of his madrigals for five voices, however, ſeems the moſt elaborate; the fugues and imitations here are more ingenious and frequent than in his other works. He has, indeed, in thoſe of later date more melody; but as yet there was too little to compenſate for the want of contrivance. Whoever takes the trouble to ſcore and examine this ſet, will diſcover marks of real genius with reſpect to harmony and modulation, with many attempts at melody of a more graceful kind than is to be found in the works of his cotemporaries; as we may reaſonably conclude this to have been one of his early productions, of nearly the middle of the ſixteenth century (*u*).

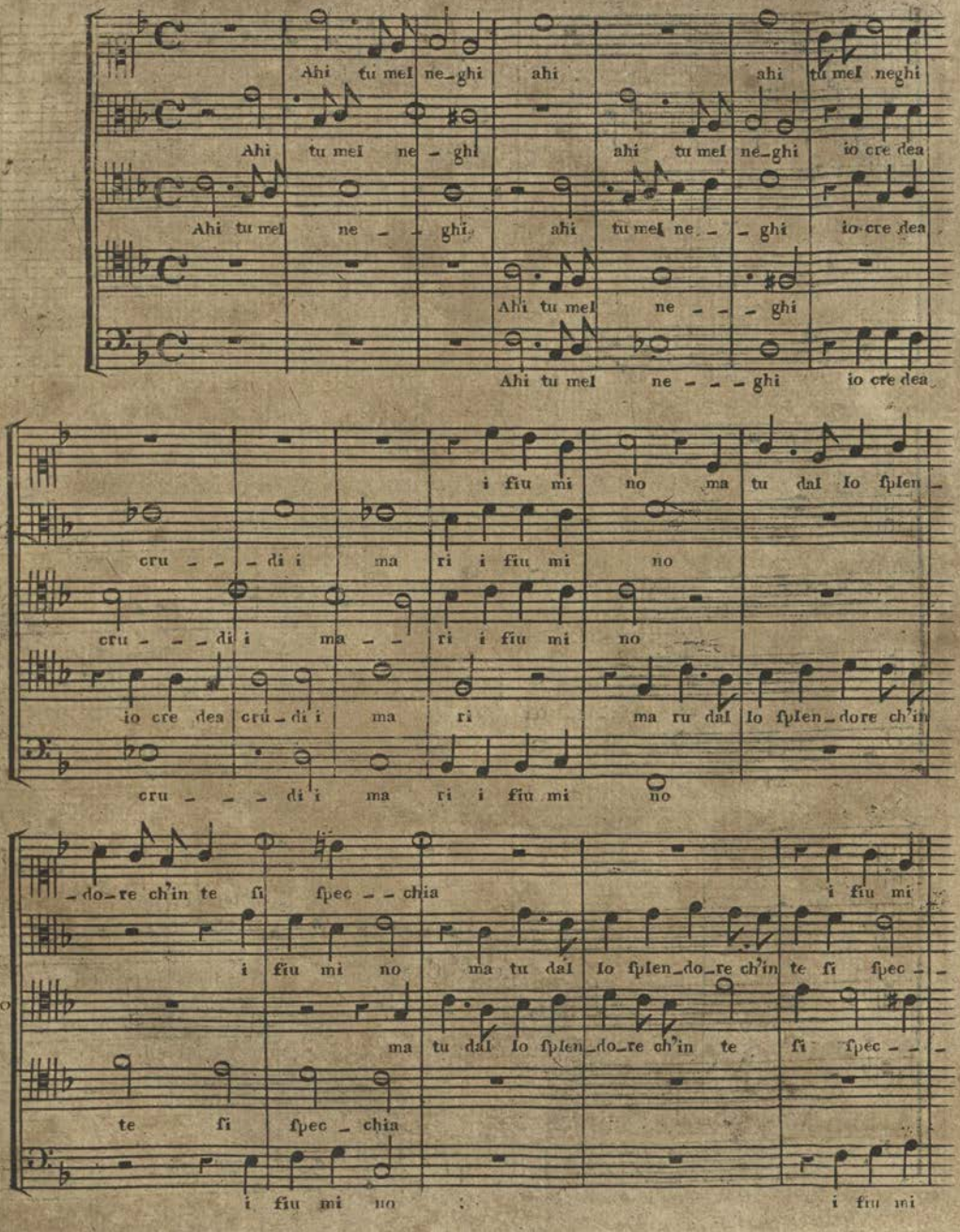
(*u*) I have never met with more than *one* entire movement, in *triple time*, among all the works of this excellent compoſer; and that is in the eighth ſet for five voices: *La mia Clori e brunetta.* In a collection of his madrigals for ſix voices, publiſhed at Antwerp, 1594, ſome of the movements are gay and ſpirited, and contain paſſages that continued in faſhion more than a hundred years after publication, as appears by the uſe that Purcel and Handel have made of them; and indeed there are others which modern Italians have not diſdained to adopt.

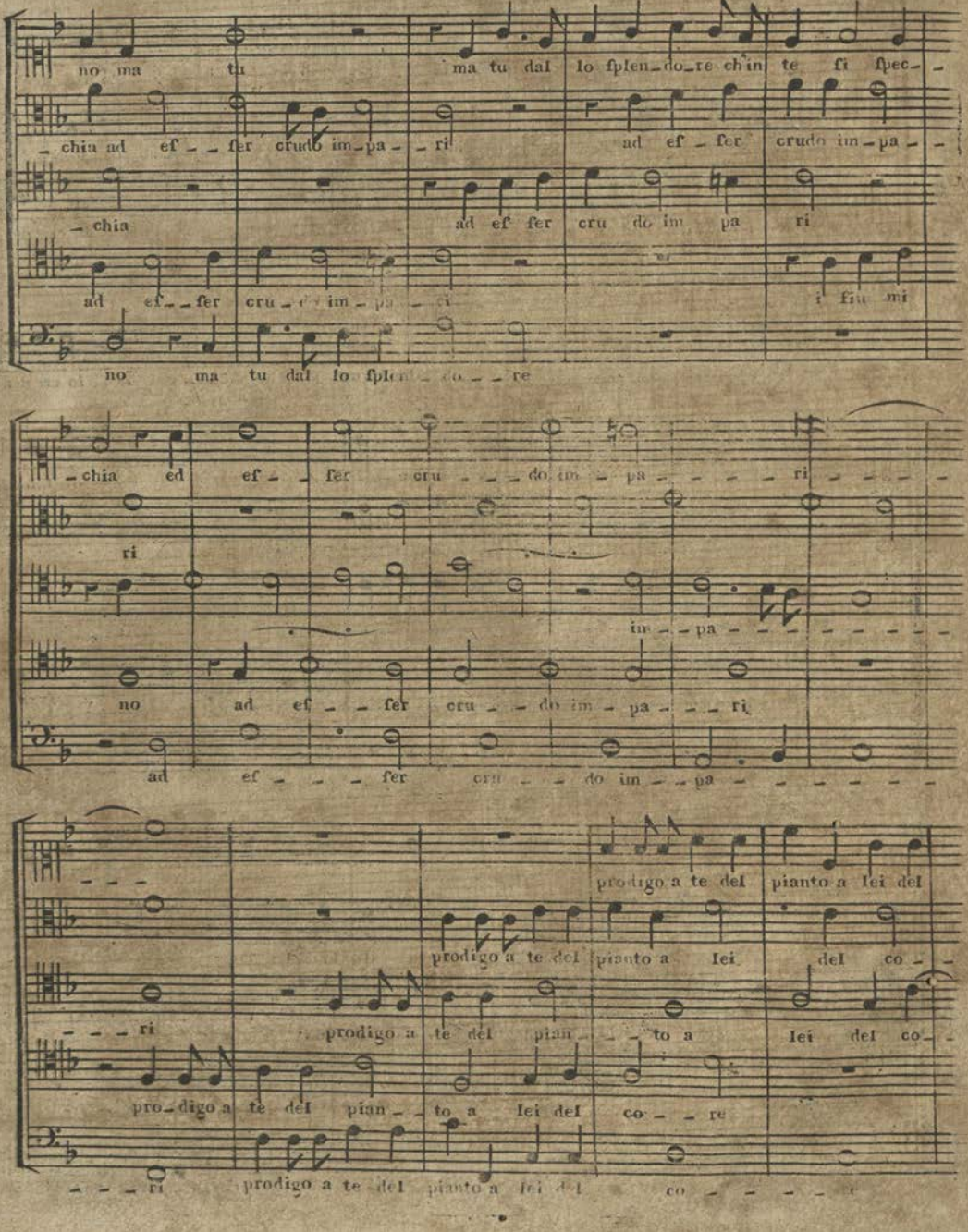
The

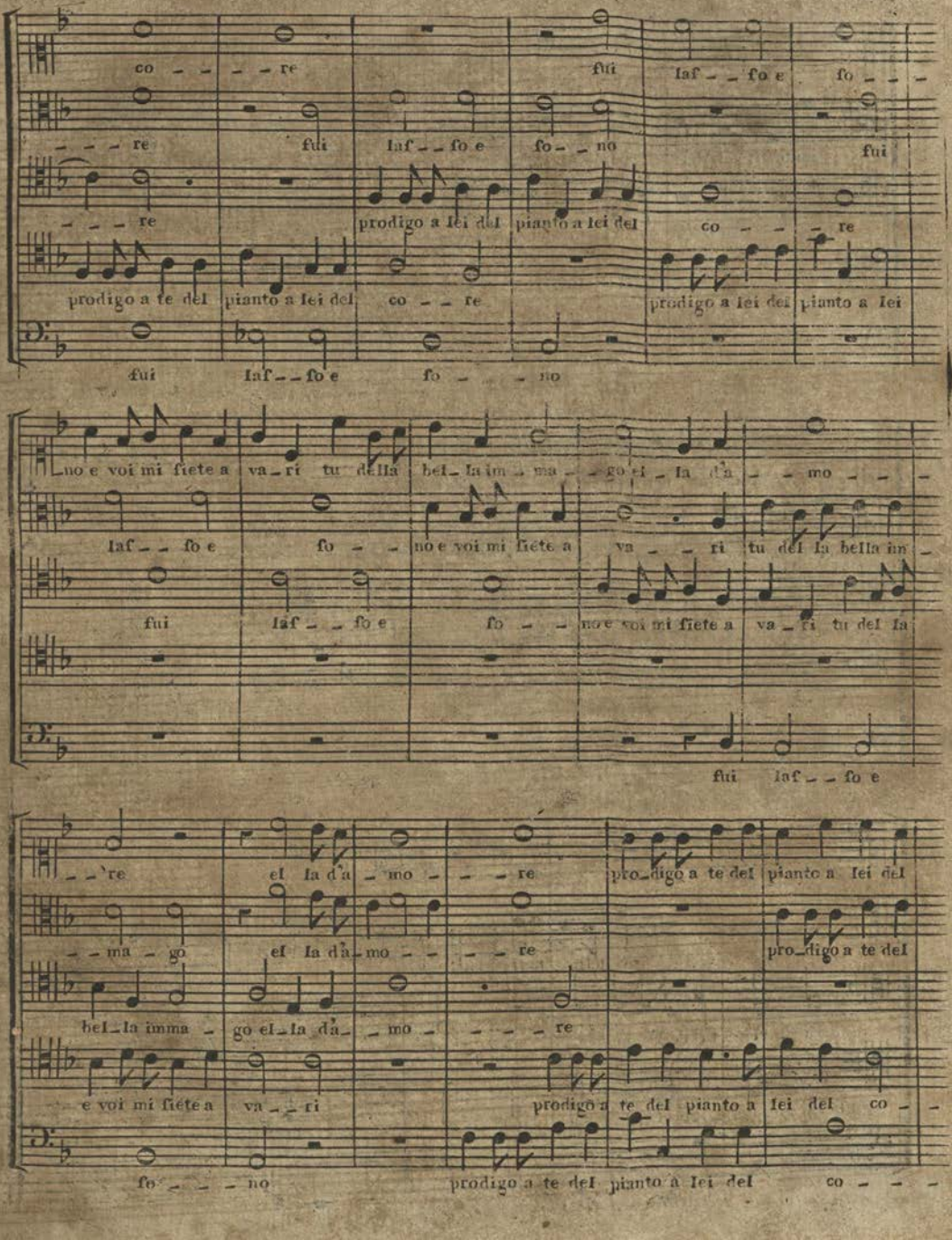
The words of his ninth book of five-part madrigals are all from the *Canzoniere* of Petrarca, and of theſe the compoſition ſeems the moſt free and fanciful of all his works.*

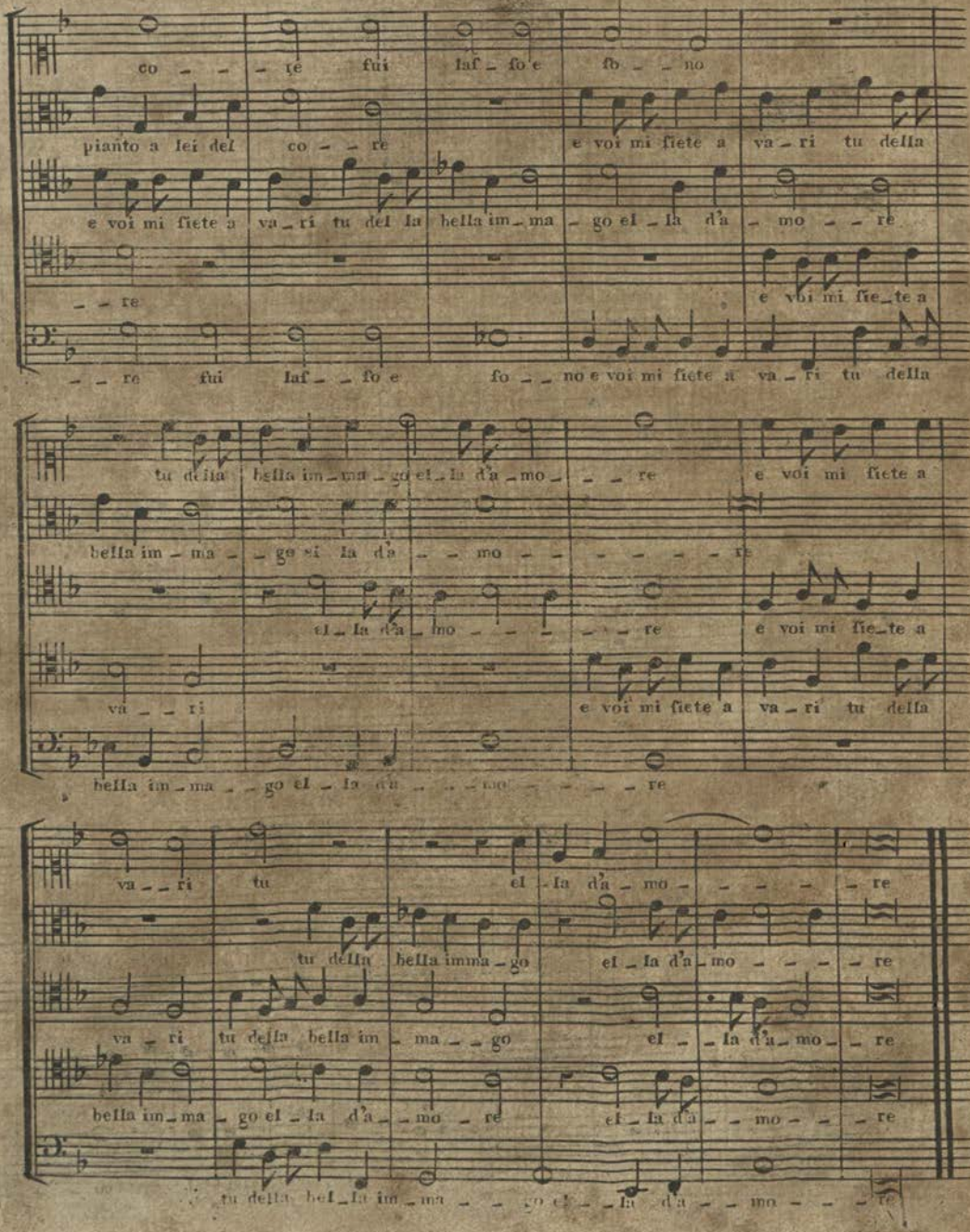
Though the madrigals of the ſixteenth century appear now ſo grave as to be ſcarcely diſtinguiſhable from the Muſic of the church, yet the maſters of that period had very diſtinct and characteriſtic rules for compoſing in both ſtyles. Pietro Pontio, who had himſelf produced many that were excellent, in giving inſtructions for compoſing madrigals, ſays, that "the ſubjects of fugue and imitation "in them ſhould be ſhort, and the notes of a quicker kind, and "more ſyncopated than in Church Muſic; otherwiſe they would "not be madrigals. The parts likewiſe ſhould frequently move "together; but the greateſt care ſhould be taken to expreſs the "ſenſe of the words as exactly as muſical imitation will allow, not "only by quick and ſlow paſſages, or notes aſcending and deſcend-"ing occaſionally, but by modulation, which, when the ſentiment "of the poet implies harſhneſs, cruelty, pain, ſorrow, or even joy, "pleaſure, or the like, will aſſiſt the expreſſion more than ſingle "notes." Here he refers to the fourth madrigal of Orlando di Laſſo, Book I. for an example of the happy expreſſion of words. Though compoſers were now very timid in the uſe of flats, ſharps, and tranſpoſed keys, yet licences were taken in madrigals which were inadmiſſible in Muſic *à Capella* (*x*). The anſwers to ſubjects delivered were more imitations than regular replies, according to the ſtrict laws of fugue; yet, with reſpect to the melody of the ſhort paſſages or muſical ſentences which were uſed, and the harmony with which they are accompanied, great pains ſeem to have been taken in poliſhing both. Indeed, as this was the chief Muſic of the chamber, where it is probable the critics and lovers of Muſic attended, for neither public concerts nor operas had as yet exiſtence, there can be no doubt but that every refinement was beſtowed on this ſpecies of compoſition, which the ideas of muſical perfection could then ſuggeſt.

(*x*) In the eighth madrigal of Luca Marenzio's ninth book, *a* 5, *Solo e penſoſo*, a bold and curious compoſition, the upper part aſcends from the key note G, to A, the ninth above, by a ſeries of fifteen ſemitones; and then deſcends from A to D by the ſame intervals.


Ahi tu mel ne_ghi ahi ahi tu mel neghi
Ahi tu mel ne - ghi ahi tu mel ne_ghi io cre dea
Ahi tu mel ne _ _ ghi ahi tu mel ne _ _ ghi io cre dea
Ahi tu mel ne _ _ _ ghi
Ahi tu mel ne _ _ _ ghi io cre dea
i fiu mi no ma tu dal Io ſplen _
cru _ _ _ di i ma ri i fiu mi no
cru _ _ _ di i ma _ _ ri i fiu mi no
io cre dea crú _ di i ma ri ma ru dal Io ſplen _ dore ch'in
cru _ _ _ di i ma ri i fiu mi no
_ do _ re ch'in te ſi ſpec _ _ chia i fiu mi
i fiu mi no ma tu dal Io ſplen _ do _ re ch'in te ſi ſpec _ _
ma tu dal Io ſplen _ do _ re ch'in te ſi ſpec _ _ _
te ſi ſpec _ chia
i fiu mi no i fiu mi


no ma tu ma tu dal lo fplen_do_re ch'in te fi fpec_
_chia ad ef_fer crudo im_pa_ri ad ef_fer crudo im_pa_
_chia ad ef fer cru do im pa ri
ad ef_fer cru_do im_pa_ri i fiu mi
no ma tu dal lo fplen_do_re
_chia ed ef_fer cru_do im_pa_ri
ri im_pa
no ad ef_fer cru_do im_pa_ri
ad ef_fer cru_do im_pa
prodigo a te del pianto a lei del
prodigo a te del pianto a lei del co_
_ri prodigo a te del pian_to a lei del co_
pro_digo a te del pian_to a lei del co_re
_ri prodigo a te del pianto a lei del co


co re fui laf fo e fo
re fui laf fo e fo no fui
re prodigo a lei del pianto a lei del co re
prodigo a te del pianto a lei del co re prodigo a lei del pianto a lei
fui laf fo e fo no
no e voi mi fiete a va ri tu della bel la im ma go ri la da mo
laf fo e fo no e voi mi fiete a va ri tu del la bella im
fui laf fo e fo no e voi mi fiete a va ri tu del la
fui laf fo e
re el la da mo re pro digo a te del pianto a lei del
ma go el la da mo re pro digo a te del
bel la imma go el la da mo re
e voi mi fiete a va ri prodigo a te del pianto a lei del co
fo no prodigo a te del pianto a lei del co


co - - - re fui laf - fo e fo - - no
pianto a lei del co - - re e voi mi fiete a va - ri tu della
e voi mi fiete a va - ri tu del la bella im - ma - go el - la d'a - mo - - re
- - re e voi mi fie - te a
- - re fui laf - - fo e fo - - no e voi mi fiete a va - ri tu della
tu della bella im - ma - go el - la d'a - mo - - re e voi mi fiete a
bella im - ma - - go si la d'a - - mo - - - - - - re
el - la d'a - mo - - - - - re e voi mi fie - te a
va - - ri e voi mi fiete a va - ri tu della
bella im - ma - - go el - la d'a - - mo - - - - - re
va - - ri tu el - la d'a - mo - - - - - re
tu della bella imma - go el - la d'a - mo - - - - re
va - ri tu della bella im - ma - - go el - - la d'a - mo - - re
bella im - ma - go el - la d'a - - mo - re el - la d'a - - mo - - - re
tu della bel - la im - ma - - go el - - la d'a - - mo - - - re

VENETIAN SCHOOL.

HAVING recorded all that ſeems to merit attention concerning the moſt able muſicians of the Roman School, and their works, during the ſixteenth century, I ſhall now paſs to VENICE, a city which has always patroniſed and encouraged Muſic, more, perhaps, than any other in Europe; for, from the peculiarity of its local poſition, having no field-ſports, ſuburban diverſions, or land near enough for the purpoſe of riding or walking for recreation, it was natural for them to cheriſh and refine ſuch amuſements as were compatible with their inſulated ſituation.

At the head of this School the Italians themſelves place ADRIAN WILLAERT, the diſciple of John Mouton, and maſter of Zarlino. Willaert, or, as he is uſually called in Italy, Adriano, was born at Bruges, in Flanders, and, during his youth, ſtudied the Law, at Paris; if with the view of making it his profeſſion, there muſt have been an early conflict between Legiſlation and Muſic, which, having a powerful advocate in his own heart, gained the cauſe: for, by his own account (*y*), he went to Rome in the time of Leo X. where he found that his motet, *Verbum bonum et ſuave*, was performed as the compoſition of Joſquin; he therefore had been a compoſer ſome time before he went to Rome.

The account which Zarlino (*z*) gives of this motet having paſſed for a production of Joſquin, excited my curioſity to ſee it; and finding it among the *Motetti della Corona*, in the Britiſh Muſeum, I ſcored it, and diſcovered that the predilection for a great name had operated too powerfully in favour of this compoſition while Joſquin was imagined to be the author of it; for it is neither written with the clearneſs, dexterity, nor even correctneſs, of that wonderful contrapuntiſt: there is not only confuſion in the parts and deſign, in many places, but ſomething very harſh and unpleaſing in the harmony, particularly in the cloſes without a ſharp

(*y*) See Vol. II. p. 486.

(*z*) P. I. p. 175.

ſeventh, both in the key-note, and its fifth (*a*). Some of them would doubtleſs have been made ſharp, in performance, by the fingers of thoſe times, in compliance with a rule for ſharpening aſcending ſevenths in minor keys, and flattening them in deſcending.

The liſt of his works, in Walther's Dictionary, though ample, is far from complete. The motet, *Verbum bonum*, juſt mentioned, was publiſhed at Foſſombrone in 1519, forty-three years before Zarlino made him an interlocutor in his dialogue *(Ragionamente)*, at Venice; and it can hardly be imagined that no others of his compoſitions appeared till 1542, when, we are told, that his motets for ſix voices were publiſhed (*b*). Indeed, for near fifty years after his name firſt appeared, hardly a collection of motets or madrigals was publiſhed to which he did not contribute; but the moſt ſplendid and curious work of this author, that I have ſeen, is preſerved in the Britiſh Muſeum. It was publiſhed at Ferrara, 1558, by his ſcholar and friend, FRANCESCO VIOLA, another of the interlocutors in Zarlino's *Ragionamente*, under the title of *Muſica Nova*, in three, four, five, ſix, and ſeven parts. In the dedication of this work to Alfonſo d'Eſte, Duke of Ferrara, the editor, his Maeſtro di Capella, calls Adriano his maſter, and ſays, that he is ſtrongly attached to him, not only for his wonderful abilities in Muſic, but integrity, learning, and the friendſhip with which he has long honoured him. Zarlino, in like manner, omits no opportunity of exalting the character of his maſter. Theſe are honourable teſtimonies of regard, which ſeem the more worthy of being recorded, as, either from the worthleſſneſs of the maſter, or ingratitude of the ſcholar, they are but ſeldom beſtowed.

In the cantus part there is a wooden cut of the author: "*Adriani*" "*Willaert Flandrii Effigies.*" And indeed the compoſitions are of

(*a*) This motet is in ſix parts, *ſoprano*, two *contratenors*, *tenor*, *baritono*, and *baſe*.

(*b*) In the *Fior de Motetti*, Lib. I. Ven. 1539, there is a *Pater-noſter*, in four parts, by Adriano; and in the ſame year the firſt book of his motets, for four voices, was republiſhed in the ſame city by Ant. Gardano, in folio, under the following pompous title: *Famoſiſſimi Adriani Willaert, Chori Divi Marci illuſtriſſimæ Reipublicæ Venetiarum Magiſtri, Muſica Quatuor Vocum (quæ vulgò Motectæ nuncupatur) noviter omni ſtudio, ac diligentia in lucem edita.* This edition, which, we find by the title, was not the firſt, is preſerved in the Britiſh Muſeum.

that

that kind for which he was moſt renowned, and ſuch as the editor thought would conſtitute the moſt durable monument of his glory. In the tenor part there are many canons of very curious conſtruction; ſome with two and three clefs, and a different number of flats and ſharps for the ſeveral parts, which are moving in different keys at the ſame time; and one particularly curious, in ſeven parts: *Præter rerum ſeriem*, of which three are in ſtrict canon of the fourth and fifth above the guide; the tenor leading off in G, the *ſextus* following in C, and the *ſeptima pars* in D, while the reſt move in free fugue.

Zarlino (*c*) aſſigns to Adriano the invention of pieces for two or more choirs; and Piccitoni (*d*) ſays, that he was the firſt who made the baſes in compoſitions of eight parts, move in uniſons or octaves; particularly when divided into two choirs, and performed at a diſtance from each other, as then, they had occaſion for a powerful guide. The dexterity and reſources of this author, in the conſtruction of canons, are truly wonderful, as is, indeed, his total want of melody; for it is ſcarcely poſſible to arrange muſical ſounds, diatonically, with leſs air or meaning, in the ſingle parts. But there are many avenues through which a muſician may travel to the Temple of Fame; and he that purſues the track which the learned have marked out, will perhaps not find it the moſt circuitous and tedious; at leaſt Theoriſts, who are the moſt likely to record the adventures of paſſengers on that road, will be the readieſt to give him a caſt. A learned and elaborate ſtyle conceals the want of genius and invention, more than the free and fanciful productions of the preſent times.

Adriano lived to a great age, and filled a very high muſical ſtation (*e*). His works and ſcholars were very numerous; and among thoſe to whom he communicated the principles of his art, there were ſeveral who afterwards arrived at great eminence; ſuch as Cipriano Rore (*f*), Zarlino, and Coſtanzo Porta (*g*).

(*c*) P. III. p. 268.

(*d*) *Guida Armonica.*

(*e*) Maeſtro di Capella of St. Mark's church, at Venice.

(*f*) In the title of a book, publiſhed at Venice, 1549, there are *Fantaſie*, or *Ricercari*, compoſed *dallo eccellentiſſimo* Adrian Vuigliart, and Cipriano Rore, *ſuo diſcepolo.*

(*g*) P. Martini, in his *Saggio di Contrappunto*, P. II. p. 266. calls Adrian Willaert the maſter of Coſtanzo Porta.

NEAPOLITAN SCHOOL.

THIS School of Counterpoint, which has been ſo ſucceſsfully cultivated, was eſtabliſhed in the fifteenth century, during the time of Ferdinand of Arragon, King of Naples, who reigned from 1458 to 1494, and who, according to Biancardi (*h*), was not only an encourager of learning, but learned himſelf. During this period Naples abounded with extraordinary men of every profeſſion, among whom Franchinus Gafurius, John Tinctor, William Guarnerio, and Bernard Yeart, cultivated both the theory and practice of Muſic in that city, with great diligence and ſucceſs. Of Tinctor and Gafurius, an account has already been given (*i*); but as it is only in the writings of theſe authors, laſt mentioned, that the names and profeſſional merit of the other two are recorded, time and oblivion ſeem to have carried them beyond the reach of further hiſtorical enquiry.

Padre Martini (*k*) places ROCCO RODIO, author of *Regole di Muſica*, printed at Naples, 1620, at the head of the Neapolitan School, after John Tinctor (*l*). Among theoriſts (*m*), during the ſixteenth

(*h*) *Vite de' Re di Napoli*, &c. p. 343, 344.

(*i*) Vol. I. p. 114. Vol. II. p. 400. and in the preſent volume, p. 152.

(*k*) *Storia della Muſica*, Tom. I. p. 447.

(*l*) It is difficult to aſcertain the exact period when *Rocco Rodio* flouriſhed. I have been ſo fortunate as to find an edition of his Precepts, to which P. Martini alludes, that was printed at Naples, 1609; but this date tells us nothing, as the work had certainly appeared much earlier in another form. *Battiſta Olifante*, the editor of this edition, ſeems not to give the rules of *Rocco Rodio* in his own words, but explanations of the doctrines and examples he had left. If this expoſition of the rules eſtabliſhed by Rocco Rodio was written by himſelf, he muſt have flouriſhed late in the ſixteenth century: as *Adriano Willaert* and *Cipriano Rore*, are both mentioned in the text; and both theſe maſters were living after the year 1550. The full title of my edition is the following: REGOLE DI MUSICA DI ROCCO RODIO, *ſotto breviſſime riſpoſte ad alcuni dubij propoſtogli da un Cavaliero, intorno alle varie opinioni de Contrapontiſti. Con la Dimoſtratione di tutti i Canoni ſopra il Canto-fermo, con li Contraponti doppij, e rivoltati, e loro regole. Aggiontavi un' altra breve Dimoſtratione de dodici Tuoni regolari, finti e traſportati. Et di' nuovo da* Don Batt. Olifante, *Aggiontivi un Trattato di Proportioni neceſſario à detto Libro, e riſtampato*. In Napoli, MDVIIII.

The rules and examples for compoſing canons of all kinds are remarkably ſhort and clear, in this tract, which is ſo ſcarce, that I have never ſeen it in any public library or catalogue of books; and P. Martini, who mentions the work, ſeems never to have been in poſſeſſion of it. My copy was purchaſed at the ſale of the late Mr. Kelway's books, 1782.

(*m*) I do not confine the word *Theory* to mere ſpeculative doctrines, concerning the generation

ſixteenth century, the Neapolitans indeed had but few whoſe writings have reached the preſent times. Luigi Dentice, who publiſhed Dialogues on Muſic in 1553, has been already mentioned (*n*); and Scipione Cerreto, author of a treatiſe in quarto, *Della Prattica Muſicale vocale & ſtrumentale*, though it was only publiſhed at Naples in 1601, yet as the writer was then arrived at his fifty-fifth year, he may be ſaid to have acquired his knowledge in the preceding century. This book contains much curious and uſeful information with reſpect to the Muſic and muſicians of Naples during his time; when it appears by the copious liſt which he gives of favourite performers on the lute, organ, viol, guittar, trumpet, and harp, that the art was very much cultivated by profeſſors, and cheriſhed by the natives of that city.

Walther (*o*), indeed, enumerates among Neapolitan cultivators of Muſic, at the beginning of the ſixteenth century, the celebrated Aquivivus, Duke of Atri, who, in the firſt book of his *Commentary on Plutarch's Treatiſe on Moral Virtue*, publiſhed at Naples, 1526, folio, twenty-two Chapters on Muſic, which he treats in the ſame dry and unprofitable way, with reſpect to the practice of harmony, as Boethius; and Marcangelo Accorſo, or Accurſius, (not the great civilian), who being a profound critic and philoſopher, was accuſed by his enemies of beſtowing too much time and attention on Muſic and Poetry (*p*).

generation and ratio of ſounds, but call every didactic writer, who gives inſtructions for the compoſition of Muſic, a *Theoriſt*; ſuppoſing that there is a theory for harmony, or the combination of ſounds, as well as for calculating their proportions.

(*n*) See above, p. 160.

(*o*) Muſicaliſches Lexicon.

(*p*) In a fable, called *Teſtudo*, which he annexed to his *Diatribes*, Accurſius, addreſſing himſelf to two Princes of the Houſe of Brandenburg, ſays, "You know how "they exclaimed, that to play on inſtru- "ments or underſtand Muſic was unwor- "thy of a philoſopher; and how much I "was inſulted for joining the ſtudy of Op- "tics to that of the Belles Lettres, and for "writing Italian as well as Latin verſes."

Ipſi principes, tum fidibus ſcire Muſicen callere,

Philoſopho indignum prædicant, &c.

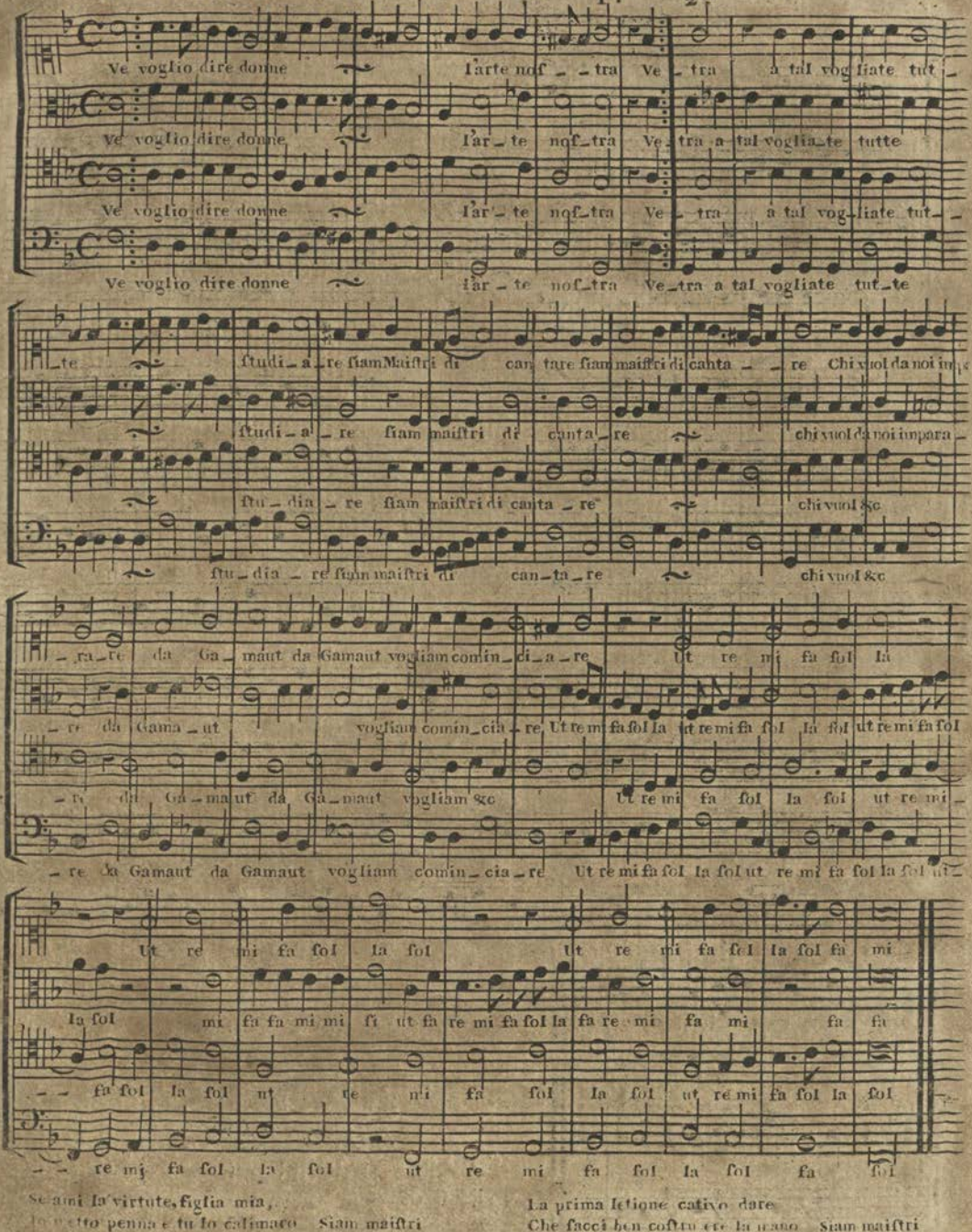
This author, who ſpent thirty-three years at the Court of Charles V. by whom he was much reſpected, died about the year 1540. Padre Martini, among Neapolitan writers on Muſic, enumerates Gio. Camillo Maffei da Solofra, of whoſe writing was publiſhed at Naples, in 1563, *Diſcorſo Filoſofica della Voce, e del Modo d'imparare di Cantar, di Garganta, raccolte da D. Valerio de' Paoli* di Limoſinano; a book that I have never ſeen, nor do I very well comprehend the title.

But though we know of but few muſical treatiſes that were produced by Neapolitans during this period, the names and celebrity of many practical muſicians have been recorded, and the works of a conſiderable number of compoſers preſerved, which have been ſcored and examined, in order to ſpeak of them here, not from tradition, but actual peruſal.

The firſt Secular Muſic in parts, after the invention of counterpoint, that I have been able to diſcover on the continent, is the harmony that was ſet to the ruſtic and ſtreet tunes of the kingdom of Naples; and theſe, under the ſeveral denominations of *Aric*, *Canzonette*, *Villotte*, and *Villanelle*, *alla Napolitana*, were as much in faſhion all over Europe during the ſixteenth century, as *Provençal* ſongs were in preceding times, and *Venetian ballads* have been ſince. Beſides the old tunes which were collected, and publiſhed in four parts, others were compoſed, not only by the natives, but in imitation of theſe ſhort familiar airs, by almoſt all the principal compoſers of other places, of which innumerable volumes were printed at Venice, Antwerp, and elſewhere, under the ſame titles (*q*).

But the moſt genuine, and the beſt that I have ſeen, are the *Canzone Villaneſche, alla Napolitana*, by Periſſone Cambio, 1551, and thoſe of Baldaſſare Donato, publiſhed at Venice, in very good counterpoint of four parts, 1555. In theſe little national ſongs there is generally more humour in the words, and more air and vivacity in the melody, than in any other ſongs, equally ancient, that I have ſeen. They ſeem to have been ſung about the ſtreets, in parts, as the words of ſeveral imply. In one of them, a ſinging-maſter ſpeaks, who offers to teach the Guidonian hand, or gammut, in an hour; and in one of the following, the ſyllables *ut*, *re*, *mi*, *fa*, &c. are ingeniouſly applied in moſt of the parts, to ſuch ſounds as require them, in ſolmiſation.

(*q*) Of the poetry to which theſe tunes were ſung, Creſcimbeni and Quadrio give an account by the name of *Villanelle*. Adrian Willaert, Ven. 1540. Macque, 1555. Textore, 1566. Riccio, 1577. Bernardino Draghi, 1581. Pinelli, 1585. Luca Marenzio, 1584, 1586, 1592. Ferraboſco, 1593. and Orlando di Laſſo, 1594. all publiſhed *Canzonette* and *Villanelle, alla Napolitana*.

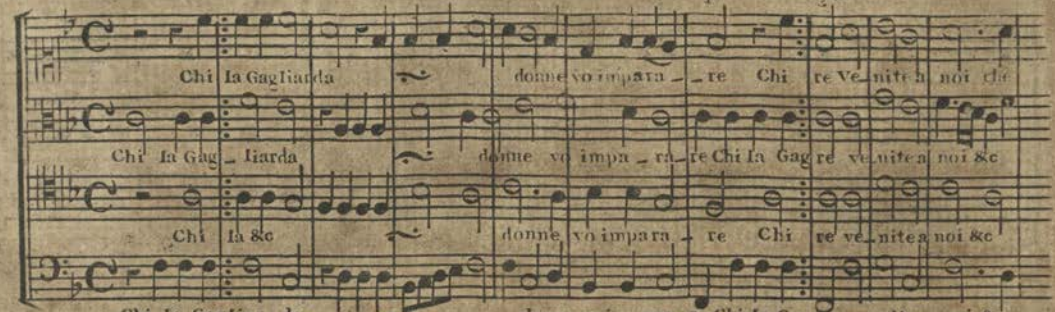


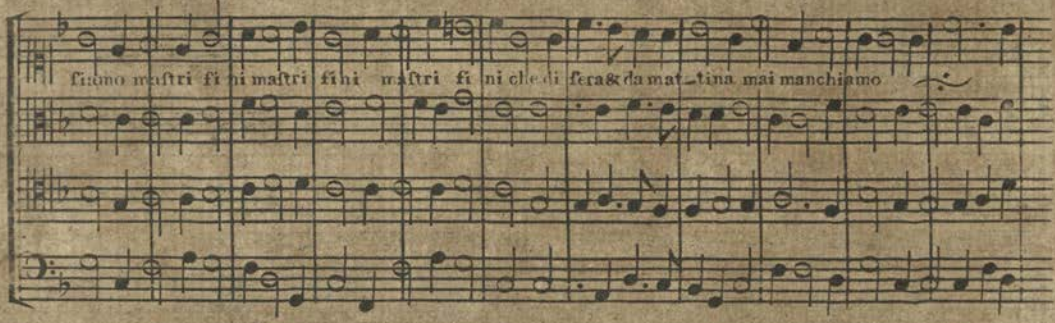
Se ami la virtute, figlia mia,
Io metto penna e tu lo calimaro Siam maiftri

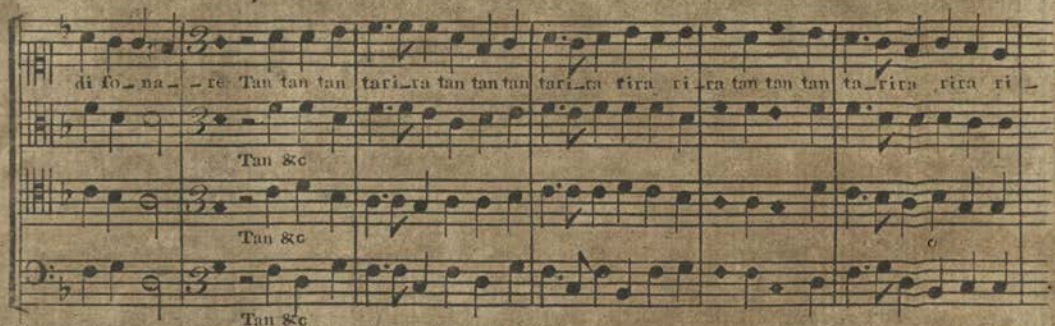
La prima lettione cativo dare
Che facci ben coftui re la mano Siam maiftri

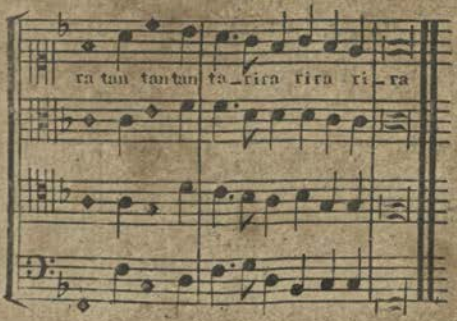
Di Baldassare Donato Canzon Villanesca alla Napolitana a 4.

VENEZ. DAL GARDANE, 1555.









Prouvance un poco cance vuoi chiamare
Appaſſa dieci volte che ſalimo
Che di fera &c

Se la Gagliarda Donna vuoi imparare
Sotto lo Maſtro el te beſogna ſtare
Che di fera &c

A che è principiante li vo dare
Queſto compagno ch'ha Nome Martini
Che di fera &c

In this laſt *Villanella*, and in ſome others of the ſame author, the effect of iteration has been tried; and by that expedient alone, more energy and intereſt ſeem to have been given to the melody, than I have diſcovered in any other of higher, or, indeed, equal antiquity. If, however, we analyſe this air, we ſhall find no regularity of metre: the firſt phraſe conſiſting of five bars and a half, a limping, incommenſurate, and untoward quantity in all the arts; and yet, by the arrangement and repetition of ſome of the notes, the ideas of an air is impreſſed on the ear, though it ſeems wild and irregular.

Indeed, with reſpect to *Air*, which conſiſts in ſymmetry and grace, it was long wholly unprincipled; and till the eſtabliſhment of Operas, no better was perhaps produced than are to be found among the Neapolitan *Villanelle*: for during theſe times, even the key was ſeldom aſcertained; and the number of bars are indeed ſtill more regular by chance and ſenſibility, perhaps, than principle. The repetition of a lucky ſeries of notes, by which they are deeper impreſſed on the mind of the hearer, was hardly begun to be practiſed ſo late as the ſixteenth century; though in the next, the ſecret was not only found, but men of ſmall genius and reſources availed themſelves of it to a diſguſting degree.

Beſides compoſers and compilers of *Villanelle* (*r*), Gioan Leonardo Primavera, called *dell' Arpa*, publiſhed at Naples, 1570, three Books of Songs, of which he was author both of the Poetry and Muſic (*s*); and Luzzaſco Luzzaſchi, one of the four whom Galilei honoured with the name of muſician (*t*), publiſhed at Naples, 1576, Madrigals, that were much admired throughout Italy, where this author's fame as an organiſt was higher than that of any of his cotemporaries, except Claudio Merula. Antonio Cieco Valente, likewiſe, publiſhed *Verſi Spirituali ſopra tutte le Note, con diverſi Capricci per ſonar negli Organi.* Nap. 1580.

But no Neapolitan compoſer, of this high period, is mentioned with ſuch unlimited praiſe, as DON CARLO GESUALDO, Prince of

(*r*) Draudius, *Bibl. Claſſ.* tells us, that Giul. Policreto, Ant. Scandello, Pierantonio Bianchi, Aſcanio Trombetto, and Regolo Vicoli, authors of Neapolitan ſongs, publiſhed them in ſix volumes, at Venice, 1571.

(*s*) This author is one of the muſicians celebrated by Luigi Dentice. See above, p. 160.

(*t*) *Dial. della Muſ. Ant. e Mod.*

VENOSA;

VENOSA; it will be neceſſary, therefore, to ſtop and pay our reſpects to the abilities of this celebrated and illuſtrious Dilettante, in conſideration of the honour he has done the art of which we are tracing the hiſtory.

This Prince, whoſe fame has been extended by his muſical productions more than by his high rank, though this rank will be found reciprocally to have added luſtre to the compoſitions, was nephew to Cardinal Alfonſo Geſualdo, Archbiſhop of Naples, and had his title from the place which gave birth to Horace (*u*), the *Venuſium* of the ancients. Pomponius Nenna, a voluminous and celebrated compoſer of madrigals, had the honour to inſtruct him in Muſic. His productions conſiſt of ſix ſets of madrigals for five voices, and one for ſix. The principal editor of his works was Simone Molinaro, Maeſtro di Capella at Genoa, who, in 1585, publiſhed the firſt five books in ſeparate parts; and, in 1613, the ſame madrigals, with the addition of a ſixth book, in ſcore (*x*).

The numerous editions of theſe madrigals in different parts of Europe, and the eulogiums beſtowed on the author by perſons who rank high in Literature, as well as Muſic, made me extremely curious to ſee and examine them. Gerard Voſſius (*y*), Bianconi (*z*), Bapt. Doni (*a*), Taſſoni (*b*), and many others, ſpeak of him as the greateſt compoſer of modern times; as one who, quitting the beaten track of other muſicians, had diſcovered new melodies, new meaſures, new harmonies, and new modulation; ſo that ſingers, and

(*u*) *Satira* I. Lib. ii. v. 35. & Lib. iii. Od. iv. v. 9.

(*x*) *Partitura delli ſei Libri de' Madrigale a cinque Voci, dell' illuſtriſſimo & eccellentiſſimo Principe di Venoſa, D. Carlo Geſualdo, Fatica di Simone Molinaro, Maeſtro di Capella nel Duomo di Genova.*

The firſt and ſecond books were re-publiſhed, in parts, at Venice, in 1603, and dedicated to the author by Scipione Stella, a Neapolitan monk, and himſelf likewiſe a compoſer of madrigals; both the dedications are dated 1594. An edition of the third book was publiſhed at Venice, 1619, by Gardano. The fourth book was alſo reprinted at the ſame place, and dedicated to the author, by Hettorre Geſualdo, 1604; and a third impreſſion of the fifth book, with a new edition of the ſixth, were both publiſhed at Venice, by Gardano, 1616. Copies of all theſe, except the fifth book, are preſerved in the collection of Muſic bequeathed to Chriſt Church, Oxon, by Dr. Aldrich, and Goodſon, with the uſe of which I have long been indulged, by the liberal ſpirit of the Dean and Canons.

(*y*) *De Natur. Art.* Lib. III. cap. lix. § 26.

(*z*) *Chronol. Mathematicorum, ad ſec.* xvi.

(*a*) *Op. Omn.* To. I. p. 93, 243. and To. II. p. 42.

(*b*) *Penſieri diverſi.*

players

players on inſtruments, deſpiſing all other Muſic, were only pleaſed with that of this Prince (*c*).

Taſſoni tells us, that James I. King of Scotland, had not only compoſed Sacred Muſic, but invented a new ſpecies of plaintive melody, different from all others; "in which he has been imitated "by the Prince of Venoſa, who, in our times, has embelliſhed "Muſic with many admirable inventions (*d*)." This aſſertion greatly increaſed my deſire to examine works in which ſo many excellencies were concentred; particularly as I had long been extremely deſirous of tracing the peculiarities of the national melodies of Scotland, from a higher ſource than David Rizzio. But, in a very attentive peruſal of all the ſeveral parts of the whole ſix books of the Prince of Venoſa's madrigals, I was utterly unable to diſcover the leaſt ſimiliude or imitation of Caledonian airs in any one of them; which, ſo far from Scots melodies, ſeem to contain no melodies at all; nor, when ſcored, can we diſcover the leaſt regularity of deſign, phraſeology, rhythm, or, indeed, any thing remarkable in theſe madrigals, except unprincipled modulation, and the perpetual embarraſſments and inexperience of an Amateur, in the arrangement and filling up of the parts.

The paſſage in Taſſoni, which has ſo often been cited by Scots writers, ſeems to imply, not only that James, King of Scotland, had invented a new ſpecies of melody, but that his melody had been *imitated* by the Prince of Venoſa; at leaſt, this is the ſenſe in which the paſſage has been underſtood by the Scots, and indeed by myſelf,

(*c*) Hic enim Rhythmis in muſicam revocatis, eos, tum ad cantum, tum ad ſonum, modulos adhibuit, ut cæteri omnes Muſici ei primas libenter detulerint. *Ejuſque modos cantores, ac fidicines omnes, reliquis poſt habitis, ubique avidè complectuntur.* Blancanus.

Opinions of ancient things are more frequently taken upon truſt than formed upon real examination: thus Rouſſeau, who had too much taſte and knowledge to like ſuch compoſitions had he heard or ſeen them, tell us, after Voſſius and Blanchini, that "the elegant and learned Madrigals of the Prince of Venoſa, were admired by all the Maſters, and ſung by all the Ladies of his time." *Dict. de Muſ.* Art. Madrig.

(*d*) *Noi ancora poſſiamo connumerar trà noſtri Iacopo Re di Scozia, che non pur coſe Sacre compoſe in canto, ma trovò da ſe Steſſo una nuova muſica, lamentabile, e meſta, differente da tutte l'altre. Nel che poi è Stato imitato da Carlo Geſualdo, Principe di Venoſa, che in queſta noſtra età hà illuſtrata anch' egli la Muſica con nuove mirabili inventioni.* Lib. X. cap. xxiii.

Angelo Berardi, in his *Miſcellania Muſicale*, gives Taſſoni's opinion on this ſubject, as his own, without knowing whether it was well founded.

ſelf, till, on finding no kind of ſimilarity between the national tunes of North Britain and the melodies of the Prince of Venoſa, I examined the paſſage anew, with more attention; when it appeared to me as if Taſſoni's words did not imply that the Prince of Venoſa had *adopted* or *imitated* the melodies of King James; but that theſe princely Dilettanti were *equally* cultivators, and *inventors*, of Muſic.

This illuſtrious Dilettante ſeems to merit as little praiſe on account of the expreſſion of words, for which he has been celebrated by Doni, as for his counterpoint (*e*); for the ſyllables are conſtantly made long or ſhort, juſt as it beſt ſuited his melody; and in the repetition of words, we frequently ſee the ſame ſyllable long in one bar, and ſhort in another, or the contrary; by which it is manifeſt that their juſt accentuation was never thought of.

The remarks of Taſſoni, if he meant otherwiſe, certainly muſt have been hazarded either from conjecture or report; as is but too frequently practiſed by men of letters, when they become muſical critics, without either induſtry or ſcience ſufficient to verify their aſſertions.

The Prince of Venoſa was perpetually ſtraining at new expreſſion and modulation, but ſeldom ſucceeded to the ſatisfaction of poſterity, however dazzled his cotemporaries may have been by his rank, and the character he bore among the learned, who ſo frequently get their muſical information from tradition, that whether they praiſe or cenſure, it is uſually *ſans connoiſſance de cauſe*.

Dilettanti uſually decide in the ſame ſummary way, with an additional prejudice in favour of their own little knowledge, and a diſpoſition to cenſure whatever they are unable to acquire, be it ſcience or execution.

Cicero has long ſince ſaid, that "it is not with Philoſophy and "Science, as with other arts; for what can a man ſay of Geometry

(*e*) *Il Principe Venoſa con l'eſpreſſione di Melodia poteva vestire qualſivoglia Concetto.* Trattato della Muſica ſcenica, p. I. cap. xvii.

"or

" or Muſic, who has never ſtudied them? He muſt either hold his " tongue, or talk nonſenſe *(f)*."

With reſpect to the *excellencies* which have been ſo liberally beſtowed on this author, who died in 1614, they are all diſputable, and ſuch as, by a careful examination of his works, he ſeemed by no means entitled to. They have lately been ſaid to conſiſt in " fine *contrivance*, *original harmony*, and the *ſweeteſt modulation* " *conceivable*." As to *contrivance*, it muſt be owned that much has been attempted by this Prince; but he is ſo far from being happy in this particular, that his points of imitation are generally unmanageable, and brought in ſo indiſcriminately on concords and diſcords, and on accented and unaccented parts of a bar, that, when performed, there is more confuſion in the general effect than in the Muſic of any other compoſer of madrigals with whoſe works I am acquainted (*g*). His *original harmony*, after ſcoring a great part of his madrigals, particularly thoſe that have been the moſt celebrated, is difficult to diſcover; for had there been any warrantable combinations of ſounds that Paleſtrina, Luca Marenzio, and many of his predeceſſors, had not uſed before him, in figuring the baſes, they would have appeared (*h*). And as to his *modulation*, it is ſo far from being the *ſweeteſt conceivable*, that, to me, it ſeems forced, affected, and diſguſting (*i*).

The

(f) Non eſt enim Philoſophia ſimilis artium reliquarum. Nam quid faciet in Geometria, qui non didicerit? Quid in muſicis? Aut taceat oportebit, aut ne ſanus quidem judicetur. Cic. de Orat. iii. p. 188. Vol. I. Edit. Lambin.

(*g*) Battiſta Doni, another Dilettante, ſays, " that he never aimed at Canons, or ſuch Sophiſtry." Appen. Tom. I. p. 177. He is, however, always ſtruggling at fugue and imitation.

(*h*) The frequent uſe of the ſharp third and minor ſixth, if it be reckoned among his harmonies, does little honour to the delicacy of his ear; for even Purcell and Handel, with all their own weight, and the due reverence of the public for their ſuperior genius and abilities, were not imitated in the uſe of this combination. It is, indeed, admitted by Handel in his Organ Fugues, more through neceſſity than choice, in order to bring in an anſwer, or make one ſubject ſerve as an accompaniment to another; but it has always the effect of a wrong note in the performance. Padre Martini gently cenſures this harmony in Paleſtrina, and Angleria ſays it is *buono per autorità, e non per regola*; it is, however, ſo deteſtable to my ears, that no authority, rule, or effect, can juſtify its uſe. In Opera ſongs, indeed, it is tolerated in notes of taſte, appoggiaturas, and paſſages of paſſion; but in church muſic, and regular counterpoint, to admit it in the texture of the fundamental harmony, can never be recommended to ſtudents in compoſition, who wiſh to pleaſe the natural and uncorrupted ear of the public.

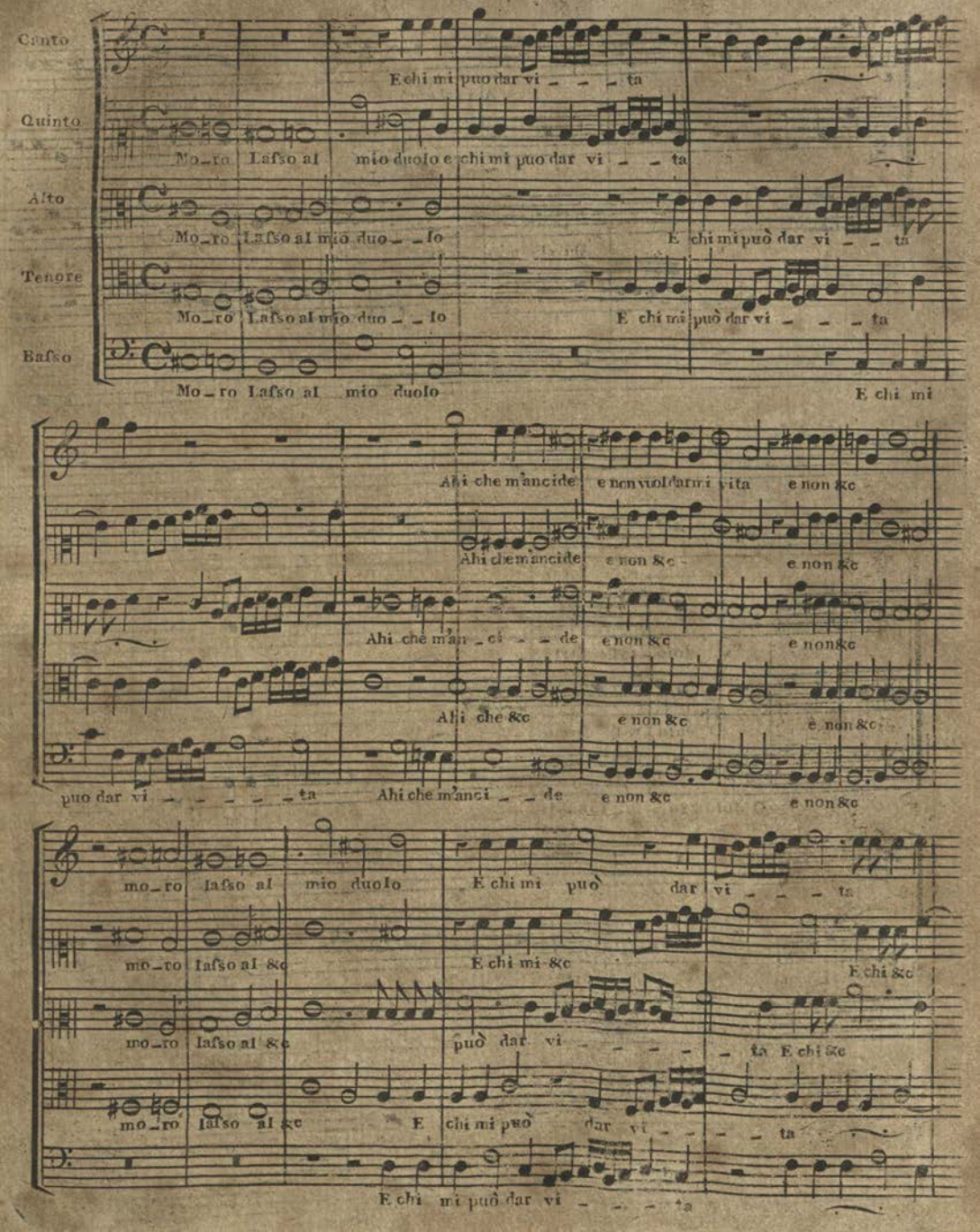
(*i*) Whenever he attempts chromatic, the baſe is as unprincipled as unpleaſing. In

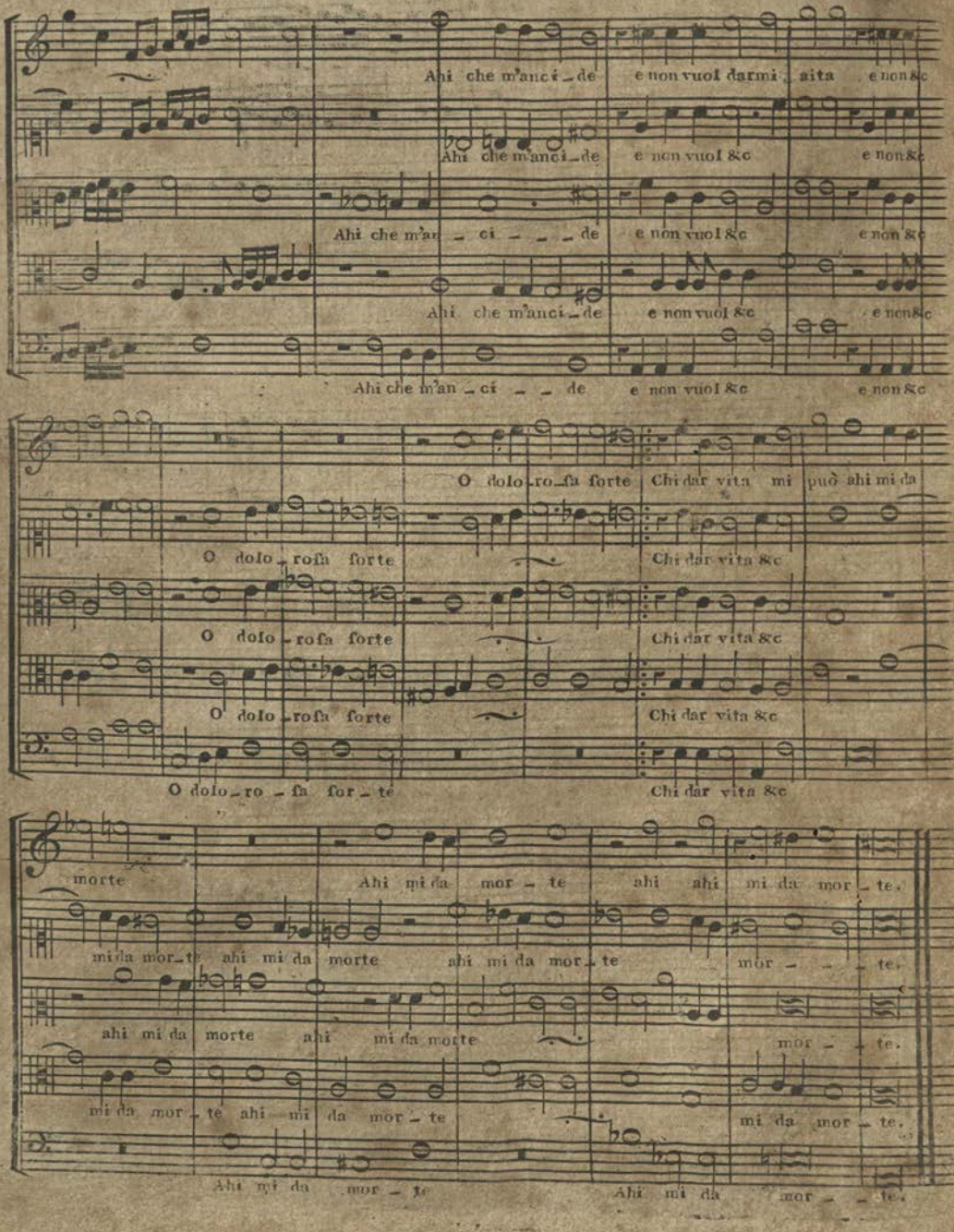
The following madrigal, being the ſeventeenth of his ſixth book, is preſented to the muſical reader as a ſpecimen of his ſtyle, and harſh, crude, and licentious modulation; in which, the beginning a compoſition in A minor, with the chord of C ſharp, with a ſharp third, is neither conſonant to the preſent laws of *modulation*, nor to thoſe of the eccleſiaſtical tones; to which, as keys were not ſettled and determined on the fixed principles of major and minor, in the time of Venoſa, compoſers chiefly adhered. But a more offenſive licence is taken in the ſecond chord of this madrigal than in the firſt; for it is not only repugnant to every rule of tranſition at preſent eſtabliſhed, but extremely ſhocking and diſguſting to the ear, to go from one chord to another in which there is no *relation*, real or imaginary; and which is compoſed of ſounds wholly extraneous and foreign to any key to which the firſt chord belongs.

I have beſtowed more remarks on this Prince of Muſicians, and more time in the examination of his works than they perhaps now deſerve, in order to furniſh my readers with what ſeems, to my comprehenſion, a truer idea of their worth than that which partiality and ignorance have hitherto given.

the key of G, with a flat third, he begins in the following manner: G E D G F♯ F♯ B♮ B E C♯. And in the key of E minor, we have this paſſage in the baſe: C Ab Db C Eb Ab G F E, lib. iv. p. 3. Through the whole book he ſeems to be *trying confuſions*; for in the ſame key, p. 11. we have D Eb D Db C—B G♯ E. P. 13. in F natural, at the end of the madrigal, E C♯ F♯ D C F♮! and p. 14. in a movement that begins and ends in G♮, we have G Eb E♮ F Bb Db D♮ G♮!! Moſt of theſe ſounds, it muſt be obſerved, are fundamental, and accompanied with common chords. But ſuch extraneous modulation, as it was neither learned nor pleaſing, was never adoped by other Contrapuntiſts. It is not every one who ventures to violate eſtabliſhed rules, that has knowledge and genius ſufficient to find either a ſeries or combination of ſounds which has eſcaped all other Compoſers, and which, by the pleaſure it affords the ear, is above the reach of cenſure. New modulation, when guided by ſcience and a nice ear, is always welcome, and certain in its effect; but when it only conſiſts of ſuch licentious and offenſive deviations from rule, as have been conſtantly rejected by the ſenſe and intellect of great Profeſſors, it can only be applauded by ignorance, depravity, or affectation.

MADRIGAL,


Canto
Quinto
Alto
Tenore
Bafso
E chi mi puo dar vi _ _ _ ta
Mo_ro Lafso al mio duolo e chi mi puo dar vi _ _ ta
Mo_ro Lafso al mio duo _ _ lo
E chi mi può dar vi _ _ ta
Mo_ro Lafso al mio duo _ _ lo
E chi mi può dar vi _ _ _ ta
Mo_ro Lafso al mio duolo
E chi mi
Ahi che m'ancide e non vuol darmi vita e non &c
Ahi che m'ancide e non &c
e non &c
Ahi che m'an _ ci _ _ de e non &c
e non &c
Ahi che &c
e non &c
e non &c
puo dar vi _ _ _ _ _ ta
Ahi che m'anci _ _ de
e non &c
e non &c
mo_ro lafso al mio duolo
E chi mi può dar vi _ _ _ ta
mo_ro lafso al &c
E chi mi &c
E chi &c
mo_ro lafso al &c
può dar vi _ _ _ _ _ ta E chi &c
mo_ro lafso al &c
E chi mi può dar vi _ _ _ _ ta
E chi mi può dar vi _ _ _ ta


Ahi che m'anci_de e non vuol darmi aita e non&c
Ahi che m'anci_de e non vuol &c e non&c
Ahi che m'an_ci_de e non vuol &c e non&c
Ahi che m'anci_de e non vuol &c e non&c
Ahi che m'an_ci_de e non vuol &c e non&c
O dolo_ro_fa forte Chi dar vita mi può ahi mi da
O dolo_rofa forte Chi dar vita &c
O dolo_rofa forte Chi dar vita &c
O dolo_rofa forte Chi dar vita &c
O dolo_ro_fa for_te Chi dar vita &c
morte Ahi mi da mor_te ahi ahi mi da mor_te.
mi da mor_te ahi mi da morte ahi mi da mor_te mor_te.
ahi mi da morte ahi mi da morte mor_te.
mi da mor_te ahi mi da mor_te mi da mor_te.
Ahi mi da mor_te Ahi mi da mor_te.

THE LOMBARD SCHOOL.

The LOMBARD SCHOOL would furniſh an ample liſt of eminent muſicians during the ſixteenth century, whoſe compoſitions are ſtill extant, if the limits of my plan would afford room for ſpecimens; but as it is difficult, at this diſtance of time, not only to furniſh criteria of the difference between one compoſer and another of the ſame country, but between ſchool and ſchool of different countries, I ſhall content myſelf with affording a niche in this part of my work to two or three of the principal founders of this claſs of contrapuntiſts. Padre Martini very juſtly places at the head of the Lombard School, Father COSTANZO PORTA, of Cremona, a ſcholar of Willaert, and fellow-ſtudent with Zarlino. He was at firſt Maeſtro di Capella at Padua, next at Oſimo, in the March of Ancona; then at Ravenna; and laſtly, at Loretto; where he died in 1601. He was author of eighteen different works for the church, full of elaborate and curious compoſitions, which have been always ſought and admired by maſters, and collectors of learned Muſic. This author ſeems not only to have vanquiſhed all the difficult contrivances for which John Okenheim, Juſquin del Prato, and Adrian Willaert, from whoſe ſchool he ſprung, were celebrated, but conſiderably augmented their number: for, as orators, lawyers, and commentators have the art of twiſting and ſubverting words to any meaning that favours their cauſe or hypotheſis, ſo Coſtanzo Porta had equal power over any ſeries of muſical notes, in a canon or fugue; which he could not only work in *recte et retro*, but invert, augment, diminiſh, divide, or ſubdivide, at his pleaſure. In this faculty he very much reſembled our Tallis, his cotemporary. He began to flouriſh towards the latter end of the reign of Henry VIII. as did Tallis. According to Draudius, his five-part motets were publiſhed at Venice in 1546; and between that period and 1599, the reſt of his works were publiſhed, either by himſelf or ſcholars, of whom he had a great number; particularly Lodovico Balbo, who flouriſhed about 1578, and Giacomo Antonio Piccioli, 1588, both voluminous compoſers, in their maſter's artificial and elaborate ſtyle, and conſequently great canoniſts.

The compoſition of Coſtanzo Porta, inſerted on the following plates, is in ſeven parts, and was taken from the author's Fifty-two Motets, for five, ſix, ſeven, and eight voices, printed in 1580, while he was Maeſtro di Capella at the Holy Church at Loretto; it conſiſts of four parts in canon, two *per moto retto*, and two *per moto contrario*, while the other three are in free fugue. Though long, it is ſo curious, and conſtructed with ſo much art, that it is exhibited as an example of that ſcientific ſpecies of writing, by which alone the abilities of a contrapuntiſt were meaſured in the ſixteenth century, when there were no muſical dramas, or full pieces for inſtruments, and but few ſingle ſongs, or ſolos of any kind, to exerciſe genius and invention. Maſſes and motets for the church, and madrigals for the chamber, in three, four, five, ſix, and more parts, compriſed almoſt all the Muſic that was then compoſed.

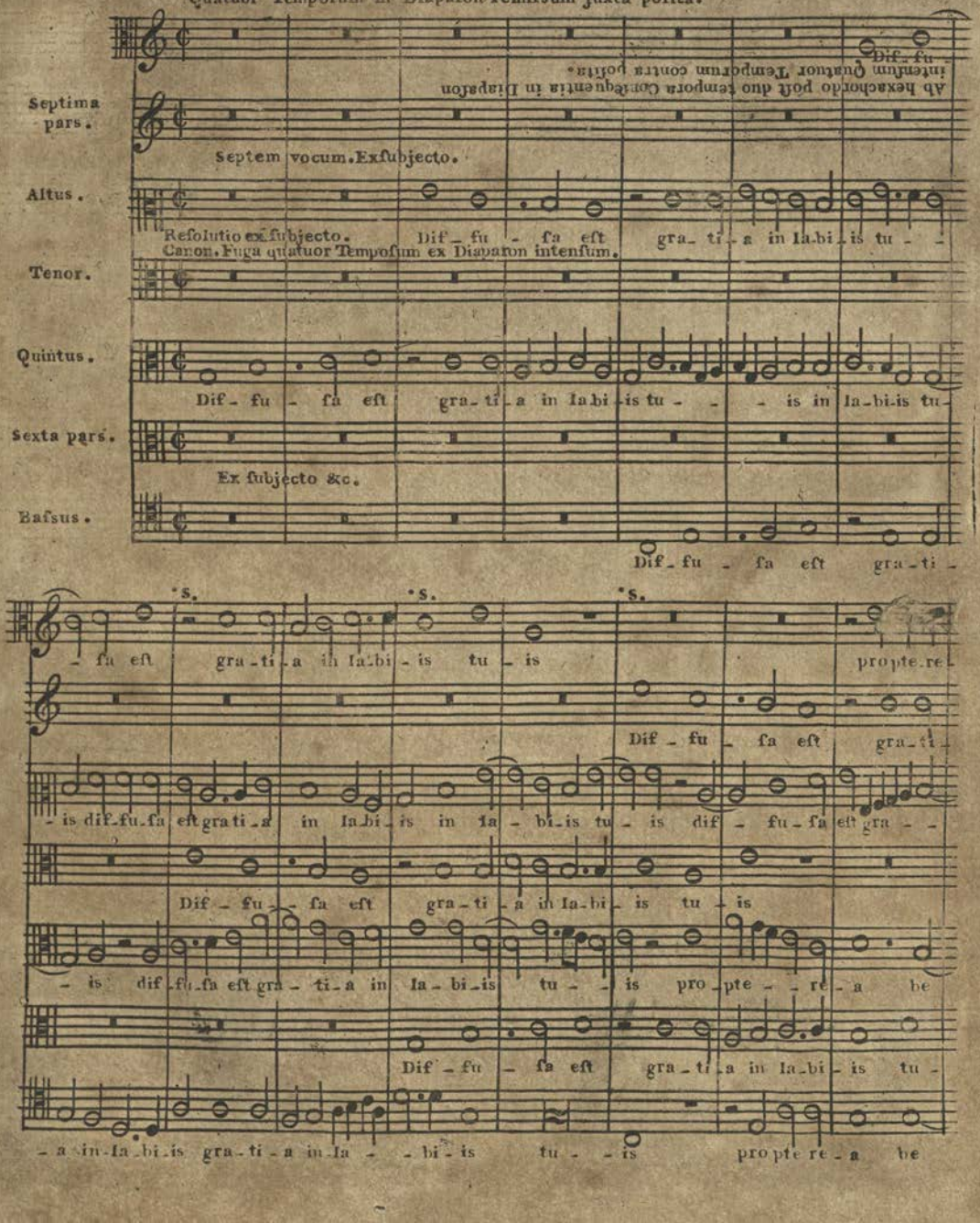
Beſides Coſtanzo Porta, and his ſcholars, the Lombard School can boaſt of many able and diſtinguiſhed compoſers during the latter end of the ſixteenth century; among whom are Giuſeppe *Caimo*, Gio. Giacomo *Gaſtoldi*, Giuſeppe *Biffi*, and Gio. Paolo *Cima*, all voluminous compoſers at Milan: with Pietro *Pontio*, of Parma, already mentioned; Orazio *Vecchi*, of Modena; and Claudio *Monteverde*, of Cremona.

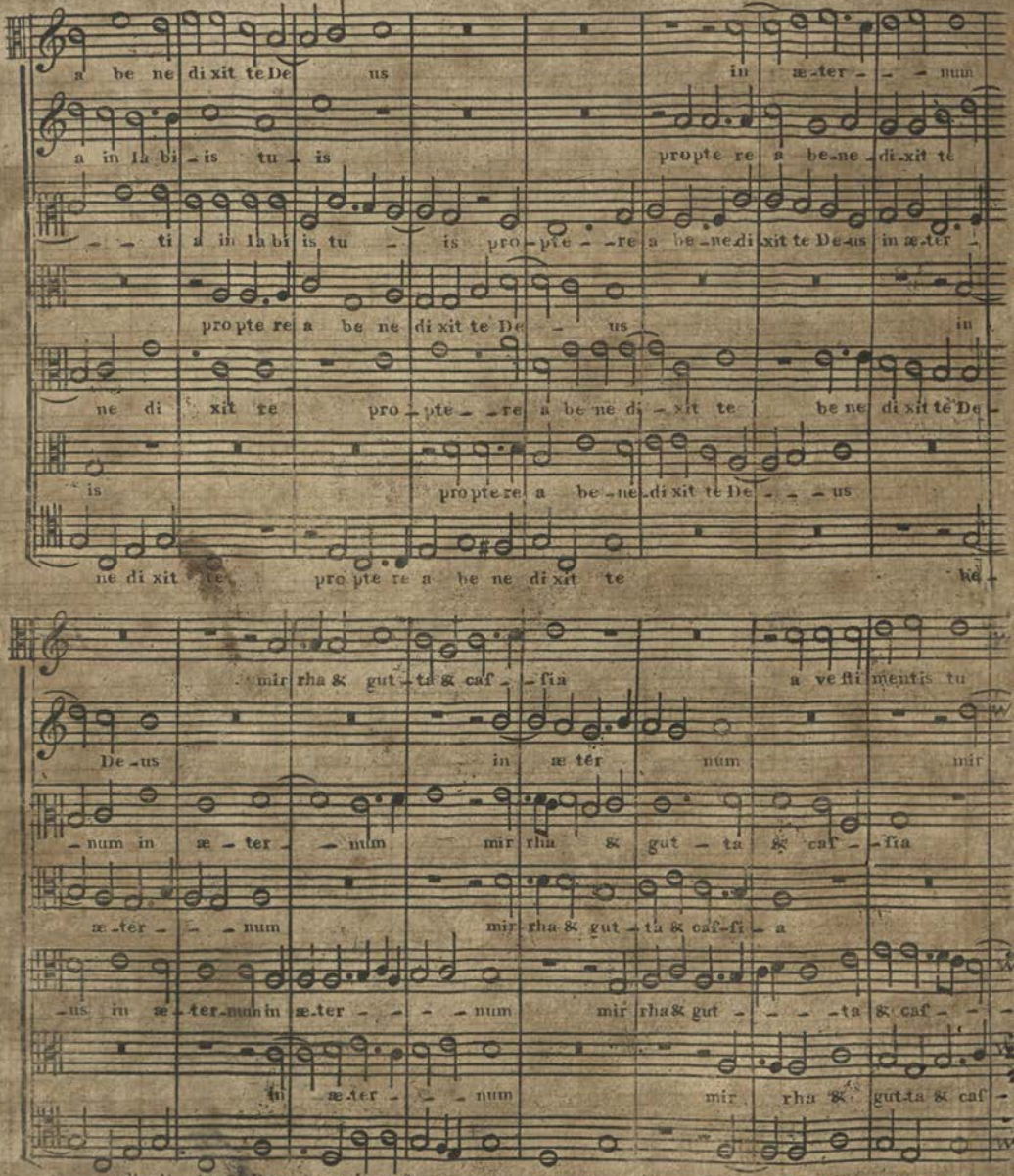
GASTOLDI, ſometimes called *Caſtaldi*, born at Caravaggio, was author of thirty muſical works; the titles and dates of which may be ſeen in Draudius and Walther. Of theſe I have only ſeen his *Ballads*, printed at Antwerp, 1596, under the following title: *Balletti a 5. co i verſi per cantare, ſonare, e ballare; con una Maſcherata de Cacciatori à 6. e un Concerto de' Paſtori, à 8.* This puts the derivation of our word *Ballad* out of all doubt, which originally meant a ſong that was ſung and danced at the ſame time (*k*). The tunes of Gaſtoldi are all very lively, and more graceful than any I have ſeen before the cultivation of melody for the ſtage. The firſt edition of theſe ballads was publiſhed at Venice, 1591; many of them are called *Fa las*, under which title our Morley, four years after, publiſhed ſhort airs, in five parts: ſo that it ſeems as if the name of *Fa la*, ſilly as it is, was not originally Engliſh. For two *Fa las* of Caſtoldi, ſee the plates p. 233.

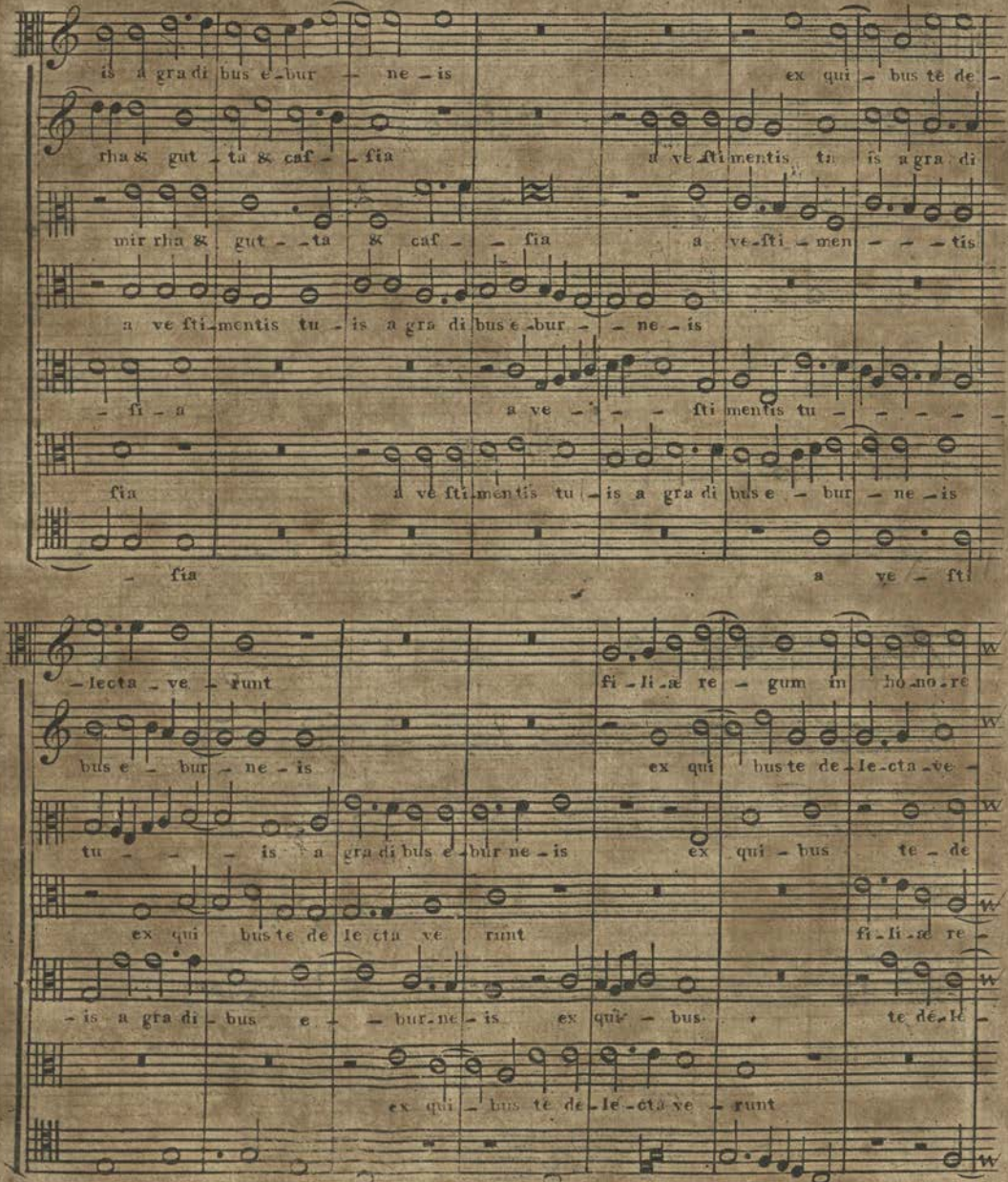
(*k*) See Vol. II. p. 343.

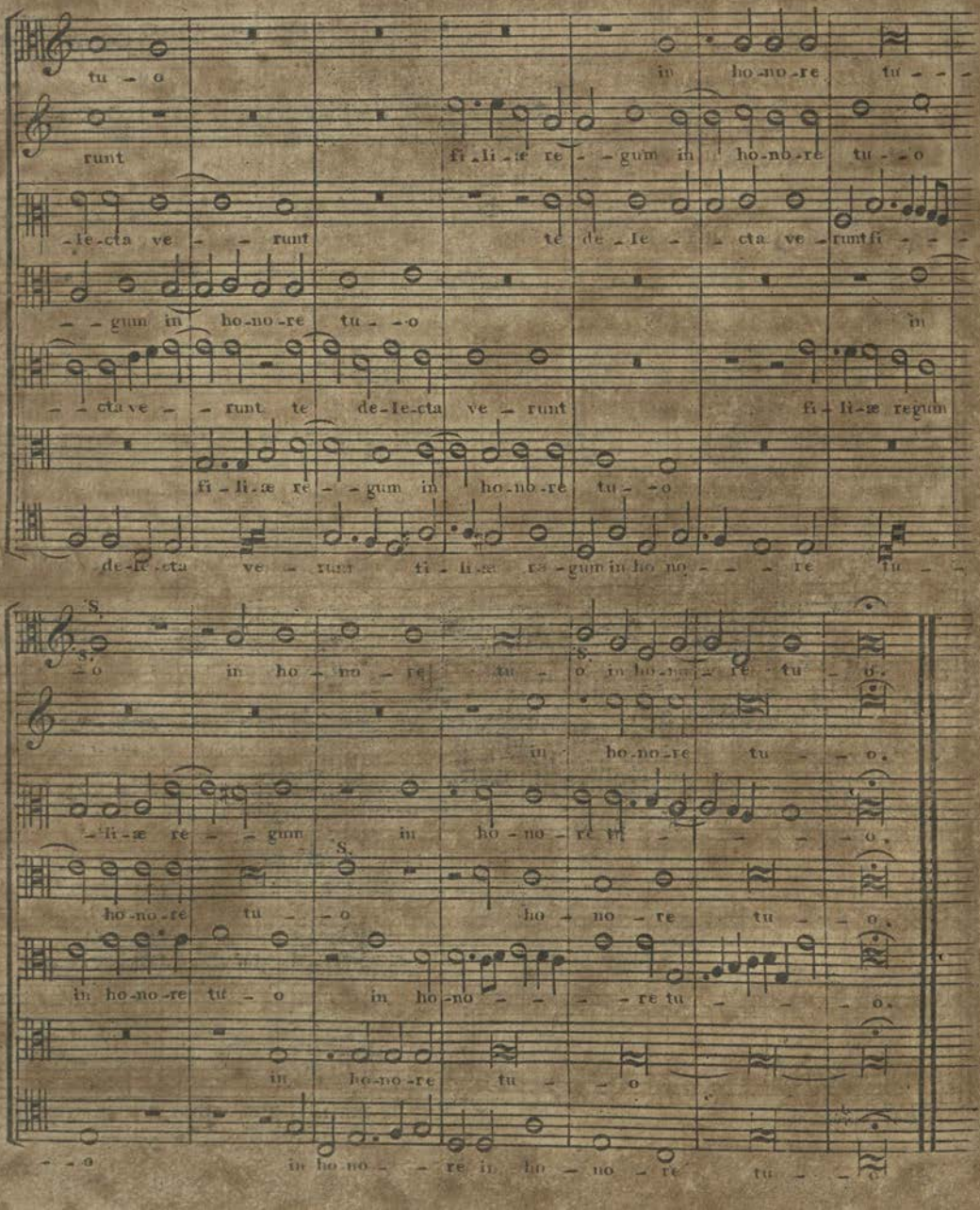
FUGUE,

Subjectum ordinarium, & contrapositum septem vocum, in se tantum, continens Quatuor partes, nempe, Cantum, Tenorem, Sextam partem, & Septimam. Consequentia Quatuor Temporum in Diapason remissum juxta posita.

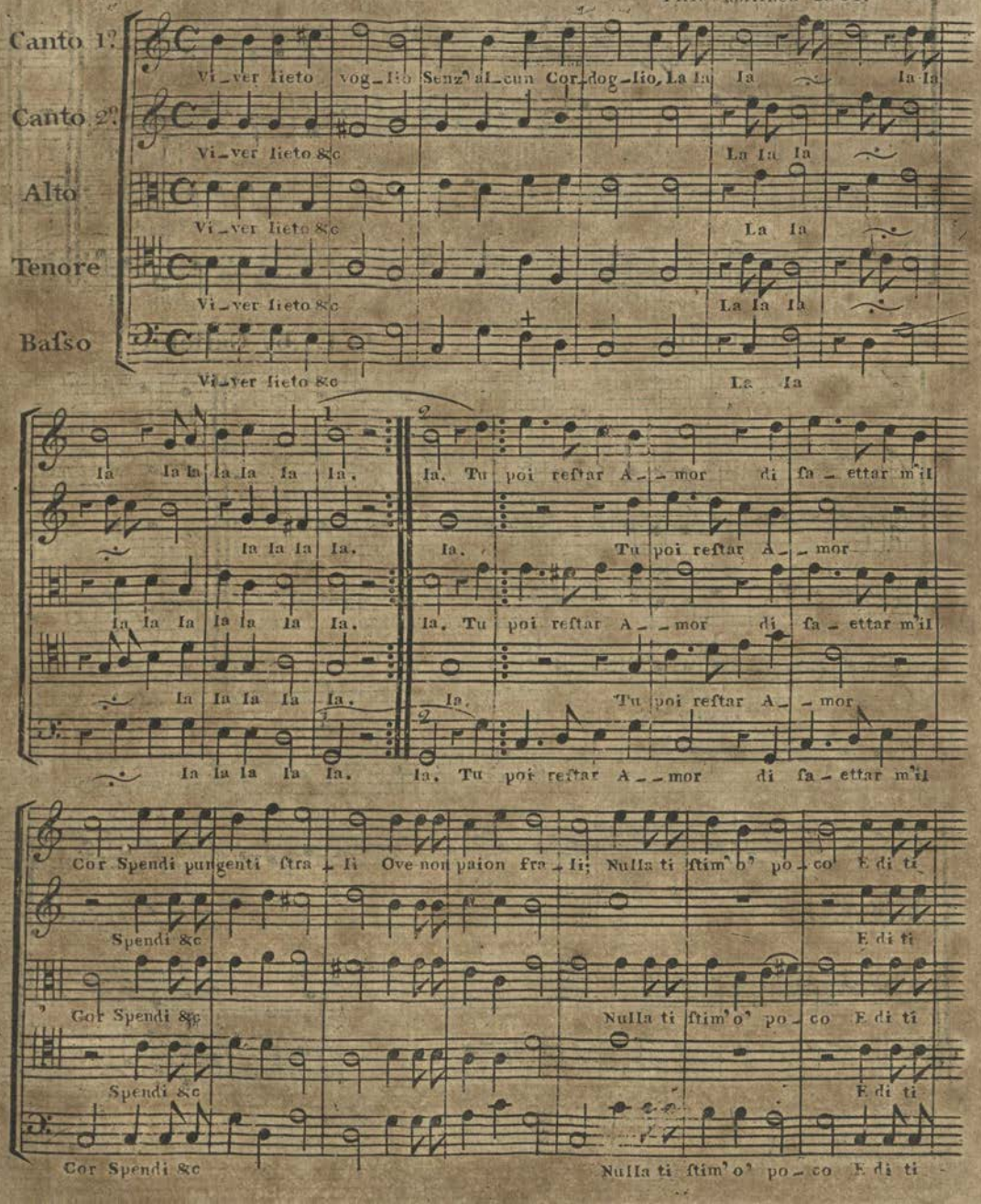


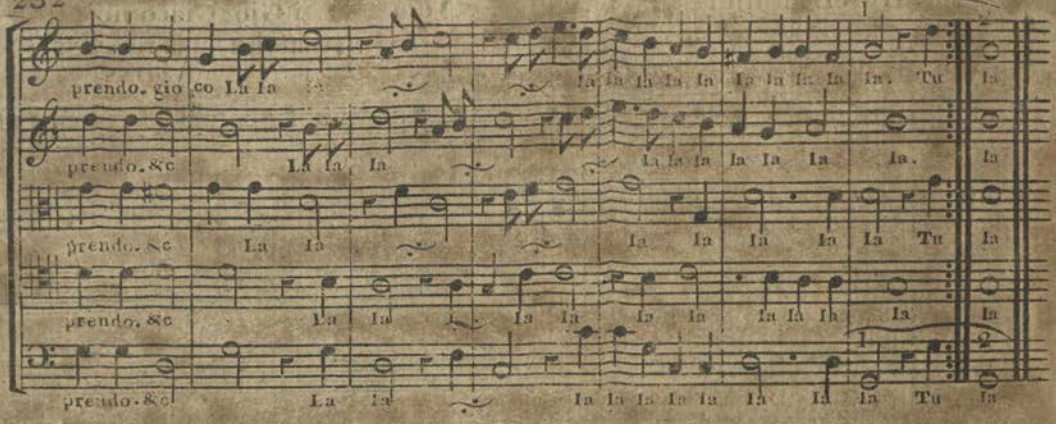

a be ne di xit te De us in æ-ter - - - num
a in la bi - is tu - is propte re a be-ne-di-xit te
- - ti a in la bi is tu - is pro-pte - -re a be-ne-di xit te De-us in æ-ter -
propte re a be ne di xit te De - us in
ne di xit te pro - pte - -re a be ne di - xit te be ne di xit te De -
is propte re a be-ne-di xit te De - - - us
ne di xit te pro pte re a be ne di xit te be -
mir rha & gut - ta & caf - - fia a ve ſti mentis tu
De-us in æ ter num mir
- num in æ - ter - - num mir rha & gut - ta & caf - - fia
æ-ter - - - num mir rha & gut - ta & caf-fi - a
-us in æ - ter-nuh in æ-ter - - - - num mir rha & gut - - - - ta & caf - - -
in æ-ter - - - num mir rha & gut-ta & caf -
ne di xit te De - - us in æ-ter - - - - - num mir rha & gut-ta &


is a gradibus e-bur - ne-is
ex qui - bus te de -
rha & gut - ta & caf - - fia
a ve-fti-mentis tu is a gra di
mir rha & gut - - ta & caf - - fia
a ve-fti - men - - - tis
a ve fti-mentis tu - is a gra di bus e-bur - - ne - is
- fi - a
a ve - - - fti mentis tu - - - - -
fia
a ve fti mentis tu - is a gra di bus e - bur - ne - is
- fia
a ve - fti
- lecta - ve - runt
fi - li - æ re - gum in ho - no - re
bus e - bur - ne - is
ex qui bus te de - le - cta - ve -
tu - - - is a gra di bus e - bur ne - is
ex qui - bus te - de
ex qui bus te de le cta ve runt
fi - li - æ re -
- is a gra di - bus e - - bur-ne - is
ex qui - bus - te de - le -
ex qui - bus te de - le - cta - ve - runt
men - - - tis tu - is
ex qui - bus te


tu - o in ho-no-re tu - -
runt fi-li-æ re - - gum in ho-no-re tu - -o
-le-cta ve - - runt te de-le - - cta ve-runt fi - -
- - gum in ho-no-re tu - -o in
- - cta ve - - runt te de-le-cta ve - runt fi-li-æ regum
fi-li-æ re - - gum in ho-no-re tu - -o
de-le-cta ve - runt fi-li-æ re-gum in ho no - - - re tu - -
S.
- o in ho - no - re tu - o in ho-no - re tu - o.
in ho-no-re tu - - o.
-li-æ re - - gum in ho - no - re tu - - - - o.
S.
ho-no-re tu - -o ho - no - re tu - - o.
in ho-no-re tu - o in ho-no - - - - re tu - - - o.
in ho-no-re tu - - o
- - o in ho-no - - re in ho - no - re tu - - o

First Published 1581.





prendo. gio co La la la la la la la la la la la la. Tu la

prendo. &c La la la la la la la la la la. la

prendo. &c La la la la la la la la Tu la

prendo. &c La la la la la la la la la la la

prendo. &c La la la la la la la la la la Tu la

L'Innamorato. Fa La, by Gastoldi.

A lie_ta vi_ta Amor ci in_vi_ta Fa, la, la, la, la, la, la, la. Chi gio_ir bra_ma

A lie_ta vi_ta Amor &c Fa &c Chi &c

A lie_ta vi_ta Amor &c Fa &c Chi &c

A lie_ta vi_ta Amor &c Fa &c Chi &c

A lie_ta vi_ta Amor &c Fa &c Chi &c

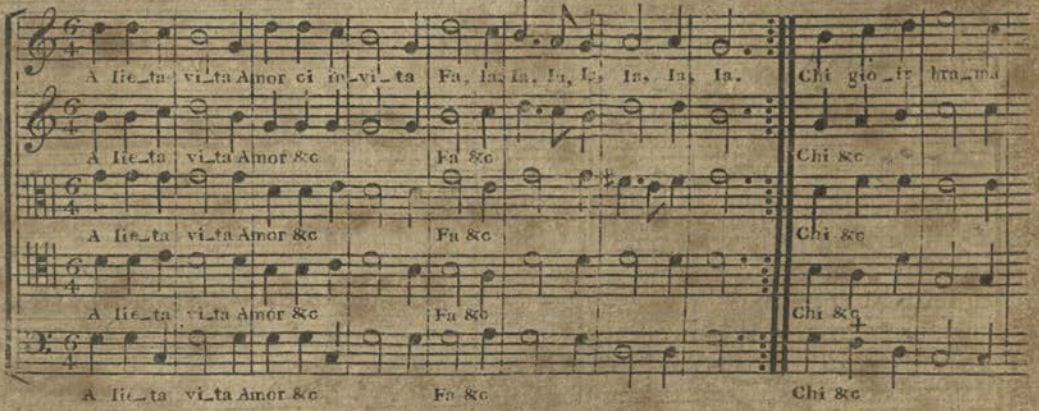
se di cor a_ma do_nera il co_re a un tal Sig_no_re Fa, la, la, la, la, la, la, la, la, la.

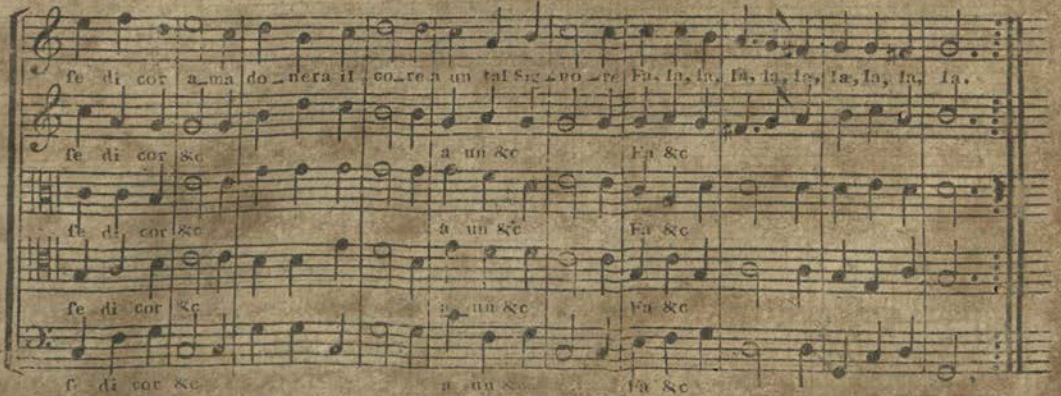
se di cor &c a un &c Fa &c

se di cor &c a un &c Fa &c

se di cor &c a un &c Fa &c

se di cor &c a un &c Fa &c





The counterpoint, as well as the melody of these Ballads, is excellent; except at the places marked with a cross; where the Chord of F Natural immediately succeeding the Chord of G is too [illegible] and sudden a Modulation for modern [illegible].

Concerning the compoſitions of BIFFI and CIMA, though numerous, and ſtill preſerved in many collections, I am unable to ſpeak, having ſeen none of them in ſcore; however, not only of Pietro Pontio, of whom a ſpecimen has already been given (*l*), but of Orazio Vecchi and Monteverde I have ſcored many. Theſe two laſt muſicians are deſerving of particular notice, not only on account of their numerous compoſitions for the church and chamber, but for their early attempts at Dramatic Muſic. In this laſt capacity, their abilities will be conſidered hereafter; at preſent, we ſhall only ſpeak of their other productions.

ORAZIO VECCHI, born at Milan, and many years Maeſtro di Capella at Mantua, obtained a great reputation, not only as an able muſician, but poet. His numerous canzonets for three and four voices, publiſhed at Milan and Venice, from 1580 to 1613, were re-printed and ſung all over Europe. Our countryman Peacham, who had received inſtructions in Muſic from this compoſer, during his reſidence in Italy, ſpeaks of him in the following manner: "I bring you now mine own maſter, Horatio Vecchi, of Mo-"dena, who, beſide goodneſs of aire, was moſt pleaſing of all "other for his conceipt and variety, wherewith all his works "are ſingularly beautified, as well his madrigals of five and ſix "parts, as thoſe his canzonets, printed at Norimberge (*m*)." He then inſtances and points out the beauties of ſeveral of his compoſitions, that were moſt in favour during that time. Beſides ſecular Muſic, Vecchi compoſed two books of *Sacred Songs*, in five, ſix, ſeven, and eight parts; Maſſes of ſix and eight voices; and four-part Lamentations (*n*).

CLAUDIO MONTEVERDE, of Cremona, was one of the moſt eminent compoſers of the period now under conſideration. He firſt diſtinguiſhed himſelf as a performer on the Tenor Viol; and

(*l*) Page 177.

(*m*) *Complete Gentleman*, p. 102.

(*n*) *Sacrarum Cantionum*, Ven. 1597, *Meſſe*, 1607, and *Lamentationi*, 1608. Milton is ſaid, by his nephew Phillips, in the life which he prefixed to the Engliſh tranſlation of his State Letters, to have collected, during his travels, a cheſt or two of choice muſic-books of the beſt Maſters of Italy at that time, but particularly of Luca Marenzio, Monteverde, *Orazio Vecchi*, &c. Draudius and Walther, after ſome Italian writers, ſpeak of *Orfeo Vecchi* as a compoſer cotemporary with Orazio.

being

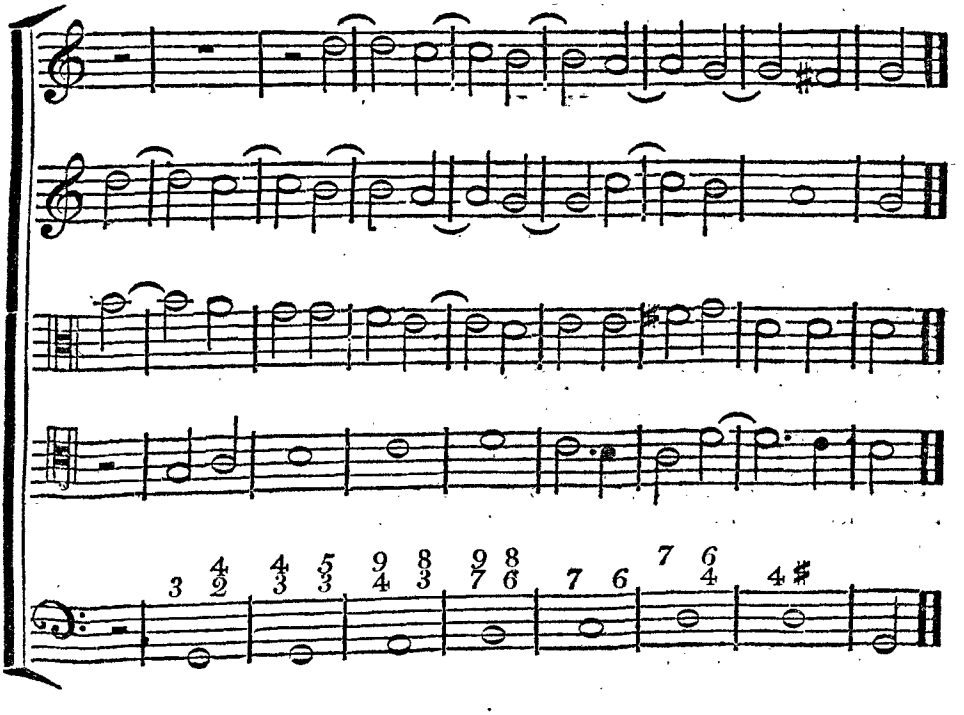
being taken into the ſervice of the Duke of Mantua, applied himſelf to the ſtudy of compoſition under the direction of Marcantonio Ingegneri, of Cremona, Maeſtro di Capella of that court, and a conſiderable compoſer for the church. Soon after he went to Venice, where the republic appointed him Maeſtro of St. Mark's church, a place which has been always filled by profeſſors of great abilities. Here, in 1582, he publiſhed Madrigals for three, four, and five voices, in the ſtyle of the times; but his courage increaſing with experience, in his ſubſequent productions he dared to violate many rules of counterpoint, which, having been long eſtabliſhed, were held ſacred by orthodox profeſſors. He had, therefore, many opponents, who treated him as an ignorant corrupter of the art. Among theſe, the principal was Gio. Maria Artuſi, of Bologna, who, in the firſt part of his tract *on the Imperfection of Modern Muſic*, publiſhed in 1600, as well as in the ſecond, which appeared in 1603, inveighed with great aſperity againſt Morteverde. Muſicians entered the liſts on both ſides, and the war became general. Monteverde defended himſelf in prefaces and letters prefixed to his works; but his beſt defence was the revolution he brought about in counterpoint; for his licences pleaſing the public ear, were ſoon adopted not only by Dilettante, but profeſſors.

As the innovations of Monteverde, form a memorable epoch in the hiſtory of the art, it ſeems neceſſary to acquaint the muſical reader in what they conſiſted.. The laws of harmony, like thoſe of tragedy, comedy, and epic poetry, when once eſtabliſhed check invention, and frequently impel men of real genius to become imitators. Unluckily muſicians had not ſuch perfect models before them, as antiquity has furniſhed to poets in the dramatic works of Sophocles, Euripides, and Terence, or the epic poems of Homer and Virgil. In the infancy of muſical compoſition, men ſaw but a little way into the latent reſources of harmonic combinations; rules were formed upon few and narrow principles, derived from monotonous and inſipid compoſitions, when timidity was feeling its way in the dark, and every deviation from the practice of the firſt contrapuntiſts was thought licentious. However, men were too great

great friends to the pleaſure of the ear, not to encourage ſuch happy licences as thoſe with which Monteverde was charged; and ſince that time, every fortunate breach of an *old rule* ſeems to be regarded as the eſtabliſhment of a *new*; by which means, the code is ſo enlarged that we may now almoſt pronounce every thing to be allowable in a muſical compoſition, that does not offend cultivated ears.

Monteverde was the firſt who uſed double diſcords, ſuch as the $\frac{9}{4}$, $\frac{9}{7}$, and $\frac{7}{2}$, as well as the flat fifth, and the ſeventh unprepared; and as he was poſſeſſed of more genius and ſcience than the Prince of Venoſa, his innovations were not merely praiſed, and then avoided, but abuſed, and adopted by other compoſers.

MONTEVERDE'S *New Diſcords, in five Parts.*

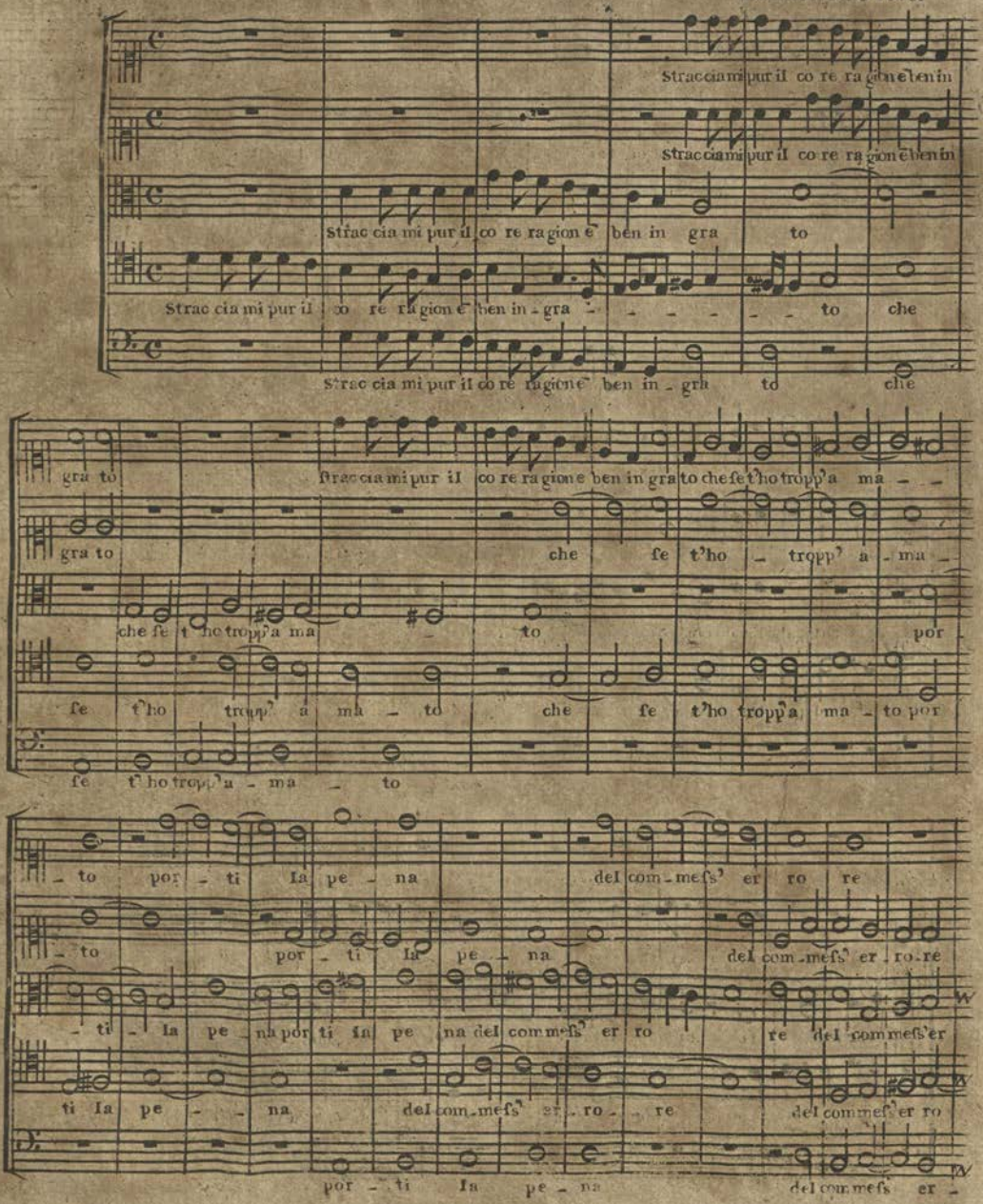


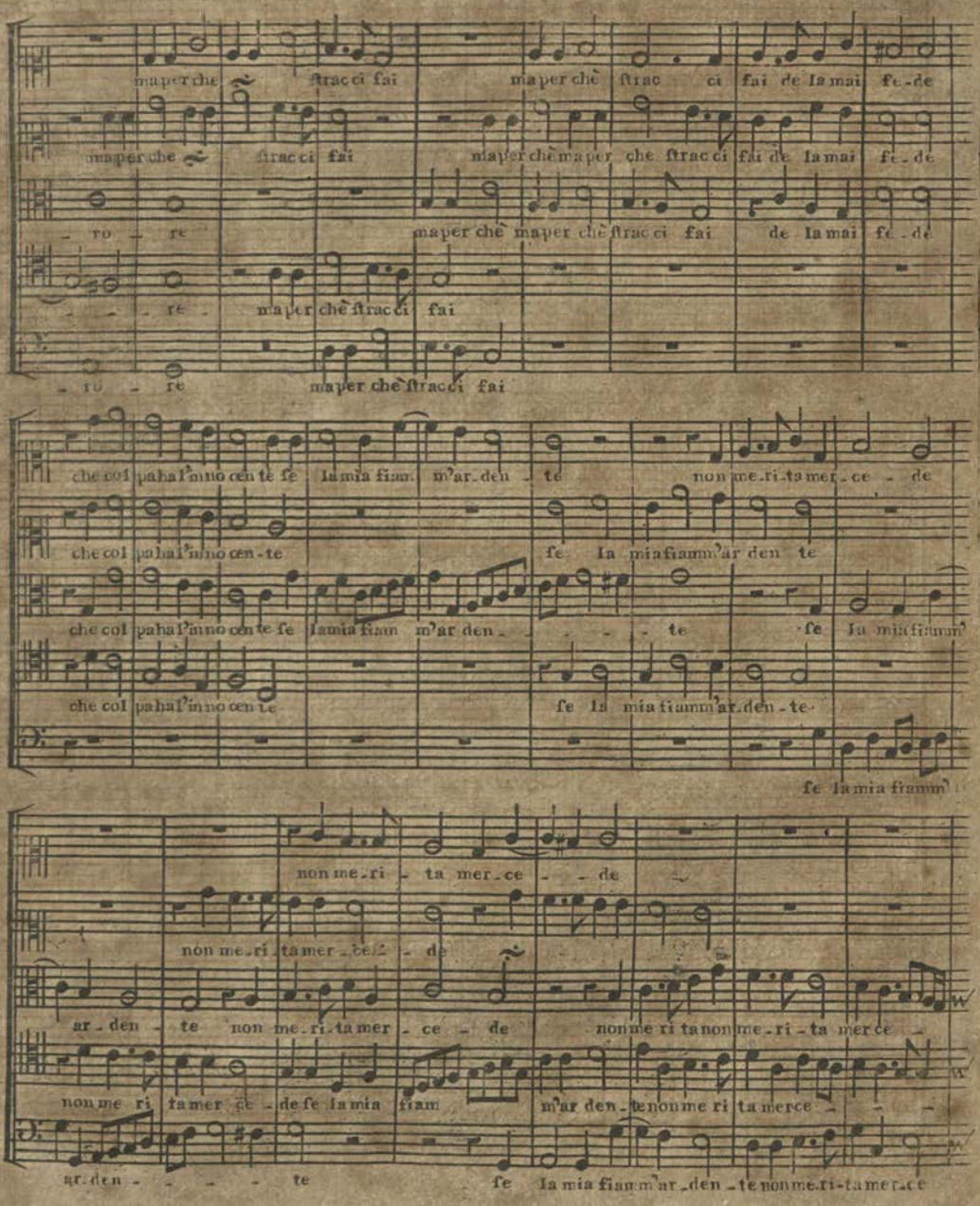
But it was not only by the uſe of theſe diſcords that he improved muſic, for by quitting eccleſiaſtical modulation in his ſecular productions, he determined the key of each movement, ſmoothed and phraſed the melody, and made all his parts ſing in a more natural and flowing manner than had been done by any of his predeceſſors (*o*). In the firſt ſet of Monteverde's madrigals the compoſition is not only correct, and ſimple, but ſo dry and fancileſs, as to threaten no attempts at ſuch new harmonies and effects, as would bring about a revolution in the art. And it ſeems to have been by deſign, and in his dramatic experiments at the expreſſion of words, that he ventured to violate ancient rules, and militate againſt prejudice and pedantry: for neither his Church Muſic, nor the two firſt books of his madrigals, contain any licences that would offend or ſurpriſe orthodox ears, even in the fifteenth century. But in his fifth and laſt book of madrigals, almoſt every ſpecies of diſcord and modulation is hazarded, for the uſe of which the boldeſt compoſers of modern times have been often thought licentious.

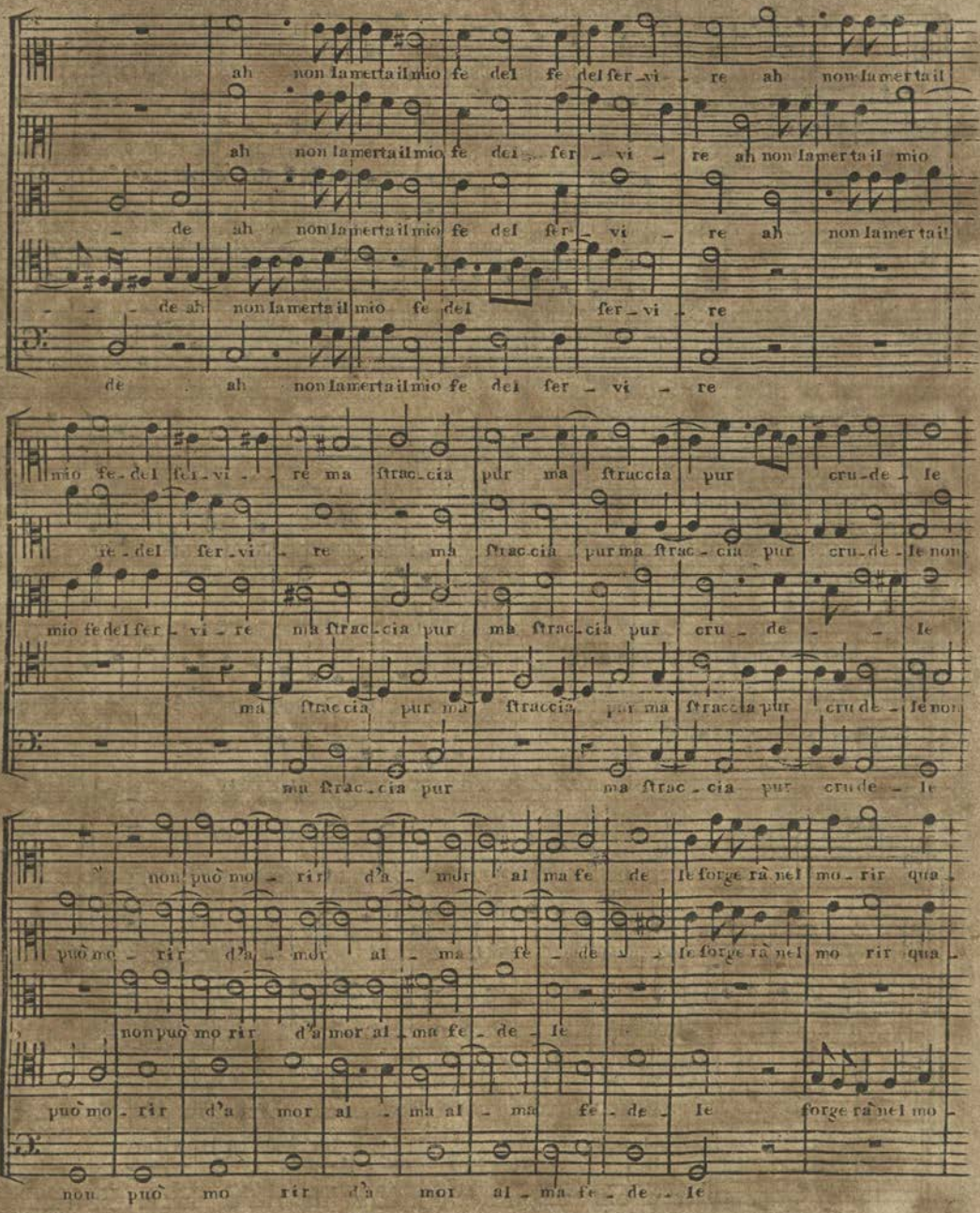
Of his merit, as a dramatic compoſer, we ſhall have occaſion to ſpeak elſewhere: but ſomething ſo free, facile, and ſimilar to muſic of much later times appears through all the trammels of fugue and contrivance in the melody, harmony, and modulation of his madrigals, that I cannot refuſe a place to one of them here.

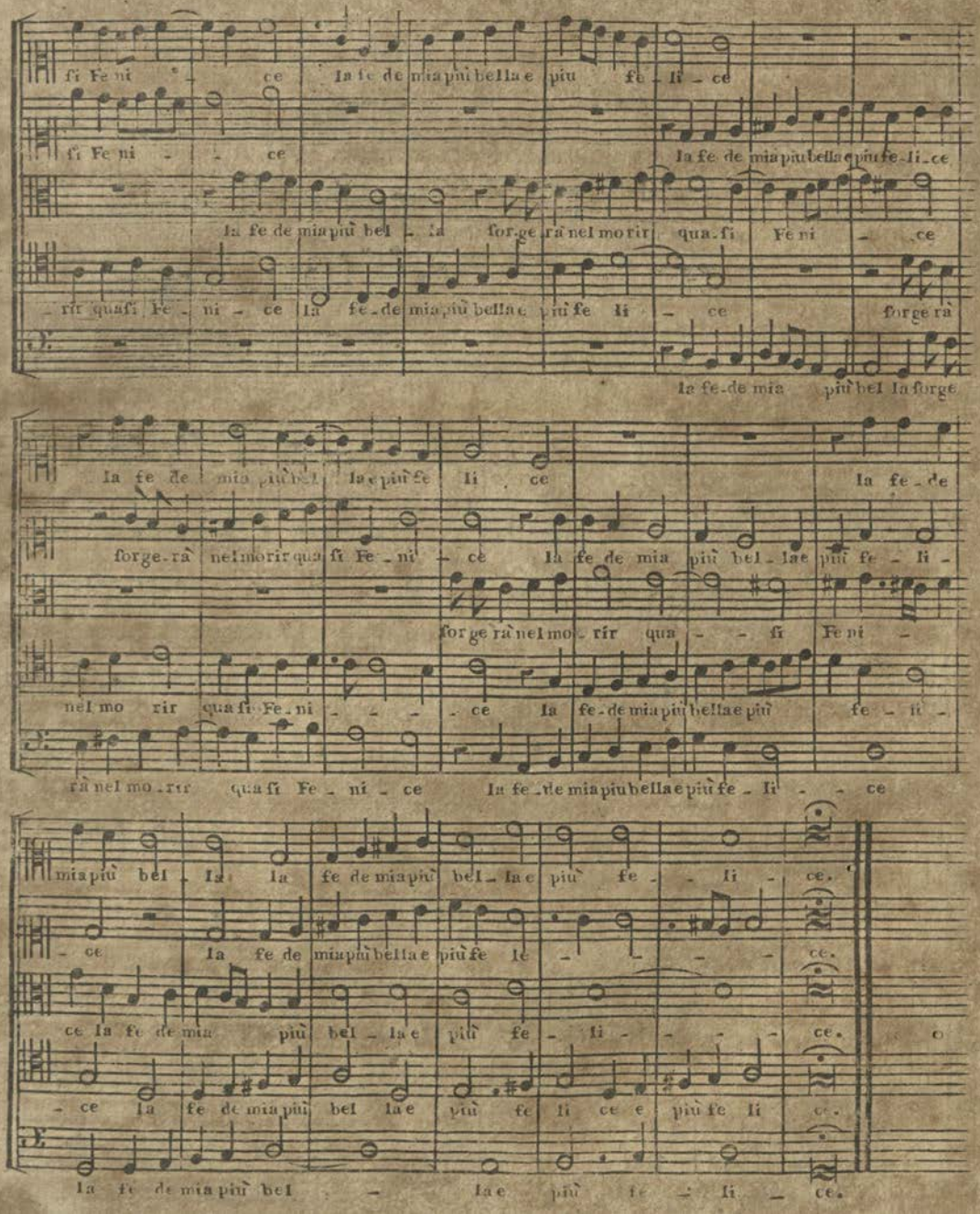
(*o*) Monteverde, in compoſing for the church, adhered religiouſly to the tonal laws of ancient practice, *della prima pratica*, as appears by an *Agnus Dei* from his Maſs, called *In illo tempore*, for ſix voices, inſerted by Padre Martini in the ſecond part of his *Saggio di Contrap.* p. 242. which is conſtructed in ſtrict fugue, with great purity of harmony and modulation. And as it was in his madrigals and operas that he ventured to violate ſuch eſtabliſhed rules of counterpoint as precluded variety, energy, pathos, and every bold expreſſion of words, which has ſince been ſo neceſſary in the picturesque and impaſſioned ſcenes of Dramatic Muſic; Padre Martini calls theſe licences *la ſeconda pratica*, differing in many particulars from that of all the maſters who preceded Monteverde.

dal Libro 3.a 5 Voce.




maperchè stracci fai maperchè stracci fai de la mai fe-de
maperchè stracci fai maperchè maperchè stracci fai de la mai fe-de
-ro-re maperchè maperchè stracci fai de la mai fe-de
-re- maperchè stracci fai
-ro-re maperchè stracci fai
che col pahal'innocente se la mia fiam m'ar-den-te non me-ri-ta mer-ce-de
che col pahal'innocente se la mia fiamm'ar den te
che col pahal'innocente se la mia fiam m'ar den-te se la mia fiamm'
che col pahal'innocente se la mia fiamm'ar-den-te
se la mia fiamm'
non me-ri-ta mer-ce-de
non me-ri-ta mer-ce-de
ar-den-te non me-ri-ta mer-ce-de non me ri ta non me-ri-ta mer ce
non me ri ta mer ce-de se la mia fiam m'ar den-te non me ri ta merce
ar-den-te se la mia fiamm'ar-den-te non me-ri-ta mer-ce


ah non la mertail mio fe del fe del ser_vi_re ah non la mertail
ah non la mertail mio fe del fer_vi_re ah non la mertail mio
de ah non la mertail mio fe del fer_vi_re ah non la mertail
de ah non la mertail mio fe del fer_vi_re
de ah non la mertail mio fe del fer_vi_re
mio fe_del fer_vi_re ma strac_cia pur ma struccia pur cru_de_le
re_del fer_vi_re ma strac_cia pur ma strac_cia pur cru_de_le non
mio fe del fer_vi_re ma strac_cia pur ma strac_cia pur cru_de_le
ma straccia pur ma struccia pur ma straccia pur cru de_le non
ma strac_cia pur ma strac_cia pur cru de_le
non può mo_rir d'a_mor al ma fe de le forge rà nel mo_rir qua_
può mo_rir d'a_mor al_ma fe_de_le forge rà nel mo rir qua_
non può mo rir d'a mor al_ma fe_de_le
può mo_rir d'a mor al_ma al_ma fe_de_le forge rà nel mo_
non può mo rir d'a mor al_ma fe_de_le


si Fe ni - ce la fe de mia più bella e più fe - li - ce
si Fe ni - ce la fe de mia più bella e più fe - li - ce
la fe de mia più bel - la forge rà nel mo rir qua si Fe ni - ce
rir qua si Fe - ni - ce la fe - de mia più bella e più fe li - ce forge rà
la fe - de mia più bel la forge
la fe de mia più bel la e più fe li ce la fe - de
forge - rà nel morir qua si Fe - ni - ce la fe de mia più bel - la e più fe - li -
forge rà nel mo - rir qua - si Fe ni -
nel mo rir qua si Fe - ni - - - ce la fe - de mia più bella e più fe - li -
rà nel mo - rir qua si Fe - ni - ce la fe - de mia più bella e più fe - li - - ce
mia più bel - la la fe de mia più bel - la e più fe - - li - ce.
- ce la fe de mia più bella e più fe li - - - - ce.
ce la fe de mia più bel - la e più fe - li - - - - ce.
- ce la fe de mia più bel la e più fe li ce e più fe li ce.
la fe de mia più bel - la e più fe - li - ce.

BOLOGNA SCHOOL.

The works of but few practical muſicians of this School are preſerved or recorded during the ſixteenth century, though in the next, the maſters of the cathedral of S. Petronio, and other profeſſors of the city of BOLOGNA, were at leaſt equal to thoſe of the firſt claſs in any other part of Europe.

An account has already been given (*p*) of a muſical controverſy, carried on in the beginning of the ſixteenth century, between Franchinus and Spataro, of Bologna, a diſciple of Bartholomeo Ramis, a Spaniard, and profeſſor of Muſic in the ſame city where Spataro publiſhed a tract, in 1521, called *Errori di Franchino Gafurio*. In the ſame year was born, at Bologna, *Il Cavaliere Ercole Bottrigari*, a man of rank, fortune, and erudition, who ſeems to have ſpent his whole life, which extended to eighty-eight years, in the ſtudy of Muſic, and in muſical controverſy. He was author of a great number of tracts, chiefly polemical; ſome of which were printed (*q*), but many, conſiſting of tranſlations and commentaries of ancient muſical authors, with annotations on thoſe of his own time, ſtill remain in manuſcript; and of theſe Padre Martini is in poſſeſſion of the greateſt part.

Artuſi, an excellent muſical critic (*r*), and a native of Bologna, contributed conſiderably to the progreſs of the art by his ſeveral writings; and ANDREA ROTA, of the ſame city, who publiſhed five-part madrigals, in 1579, appears to have been an admirable contrapuntiſt. Padre Martini (*s*) has exhibited a movement of his compoſition, *Da pacem Domine*, in ſix parts, which does honour to his abilities in writing *à Capella*, in which ſtyle he ſeems to have been equal to any of the maſters of this learned period. The ſubject is a fragment of the ancient Antiphona, to which theſe words uſed to be ſung, and upon which the firſt Contralto and Tenor move in perpetual canon; the Soprano, ſecond Contralto, and Baſe, in

(*p*) See above, p. 155.

(*q*) *Il Patrizio, ovvero de Tetracordi Armonici di Ariſtoſſeno*, Bologna, 1593. *Il melone, diſcorſi Armonici*, 1602, &c.

(*r*) See p. 173, of the preſent volume.

(*s*) *Saggio di Contrap.* P. I. p. 30.

free, but cloſe fugue; while the Baritono, after reſting nine bars, ſuſtains the whole canto fermo, from the beginning to the end. This compoſition is conſtructed with great art and contrivance, and is truly grave, ſolemn, and reverential.

FLORENTINE SCHOOL.

Though neither the city of Florence, nor any part of Tuſcany, is included among the Schools into which the Muſic of Italy is uſually claſſed, yet this, as well as every other art, has had great obligations to the activity, ingenuity, and talents of the inhabitants of this Dutchy; for it is well known that the Florentines, under the auſpices of the Medici Family, at a time when almoſt all the reſt of Europe was immerſed in barbariſm, were the firſt to poliſh their own language, revive the ancient good taſte of their anceſtors, the Etruſcans, in all the fine arts, and to diſſeminate their diſcoveries and improvements, not only through the reſt of Italy, but almoſt every civilized part of the world.

The reader has been already informed (*t*), that the oldeſt melodies, I was able to find in Italy to Italian words, were in a collection of *Laudi Spirituali*, or Sacred Songs of Praiſe, produced and preſerved at *Florence*; for the performance of which, a ſociety, which ſtill ſubſiſts, was formed in that city ſo early as the year 1310. It has likewiſe been ſhewn (*u*), how much Muſic was cultivated, encouraged, and practiſed there in the time of Boccaccio; and the extraordinary abilities of two Florentine Muſicians in performing upon the organ, at the latter end of the ſame century, and beginning of the next, have already been recorded (*x*).

Theſe, if there were no other to be found, would be ſufficient proofs that the Florentines could not juſtly be anathematiſed by the other Italian States, like the Cynæthians, in Greece (*y*), for being ἄμουσοι; as there is no period of their hiſtory, ſince the inventions

(*t*) Vol. II. p. 325.
(*u*) Vol. II. p. 338.
(*x*) Ibid. p. 346 et ſeq. in the account of Franceſco Cieco, the blind organiſt, and Antonio Landino, *dagl' organi*.
(*y*) See Vol I. p. 174.

of

of their countryman Guido d'Arezzo, in which they have not contributed their ſhare towards the cultivation and performance of good Muſic.

We have ſeen (*z*) in how many parts the *Canti Carnaſcialeſchi*, or Carnival Songs, were ſung through the ſtreets of Florence, in the time of Lorenza il Magnifico; and to the hiſtory of Muſic there, during that gay and happy period, may be added the favour of Antonio Squarcialuppi, organiſt of the Duomo at Florence, not only with that Prince (*a*), but with his fellow-citizens; who, for his great muſical talents, erected a monument to his memory, in their cathedral, of which he was organiſt, which ſtill ſubſiſts, with an inſcription which I copied myſelf on the ſpot, in the year 1770 (*b*).

The learned and eloquent Politian, tutor to Leo X. and the other children of Lorenzo il Magnifico, who left among his works a diſcourſe on Muſic, is ſaid to have died in the act of playing on the Lute, 1494. We ſhall have farther occaſion to ſpeak of this illuſtrious Tuſcan, in tracing the origin of the Muſical Drama in Italy.

FRANCESCO CORTECCIA, a celebrated organiſt and compoſer, was Maeſtro di Capella to the grand Duke Coſmo II. thirty years. In his youth he publiſhed, at Venice, a ſet of Madrigals for four voices; afterwards Motets, and laſtly *Reſponſoria et Lectiones Hebdomadæ Sanctæ*. I ſcored one of his motets, but found it dry and unintereſting, both in fancy and contrivance: he died in 1581. Signor Betinelli, who, in his *Sorgimento d'Italia*, has lately celebrated his abilities, in all probability took his character of him from tradition. He was ſucceeded at the court of Florence by the celebrated ALESSANDRO STRIGGIO, a luteniſt and voluminous compoſer, whom our Morley frequently mentions and cites in his *Introduction*. He is much commended by Garzoni in his *Piazza Univerſale*, and by the hiſtorians of Italian poetry, Creſcimbeni and Quadrio, as one

(*z*) Vol. II. p. 518.

(*a*) See his life by Niccolo Valore.

(*b*) *Multum profecto debet Muſica Antonio Squarcialupo, organiſtæ. Is enim ita gratiam conjunxit, ut quartam ſibi viderentur Charites Muſicam adſciviſſe Sororem. Florentia civitas grati animi officium rata ejus memoriam propagare, cujus manus ſæpe mortales in dulcem admirationem adduxerat, civi ſuo monumentum donavit.*

of the earlieſt compoſers of Muſic in Italy for the ſtage (*c*). In the preface to *Deſcrizione degl' intermedii fatti nel pallazzo del gran Duca Coſimo, per onorare la preſenza della ſereniſſima altezza dello eccellentiſſimo Arciduca d'Auſtria, l'anno* 1569; it is ſaid that the muſic to theſe Interludes, which ſeem to have been only madrigals, was ſet by Aleſſandro Striggio, Nobiliſſimo Gentiluomo Mantovano (*d*).

His madrigals, in ſix parts, were publiſhed at Venice, 1566. A copy of theſe is preſerved in the Chriſt-church collection, at Oxford. Some of them, however, were printed ſeven years earlier in the *2do Libro de le Muſe*, from which I ſcored ſeveral in the Britiſh Muſeum; but I did not find them remarkable either for genius or ſcience. There ſeems an attempt at ſingularity, in accelerating the parts, but clearneſs is wanting in the harmony, and accent in the melody; the ſubjects of imitation were neither new nor ſtriking at the time they were compoſed; and the modulation is almoſt wholly confined to two keys. Compared with the beſt compoſitions of his time, they would only be allowed, perhaps, to be good for a Dilettante.

VINCENZO GALILEI, of whom we have already ſpoken (*e*), was a Florentine: it is, therefore, indiſputable that Florence was not deficient in men of abilities and talents, either in the theory or practice of Muſic, during the time that the inhabitants of the other parts of Italy began to diſtinguiſh themſelves in the art.

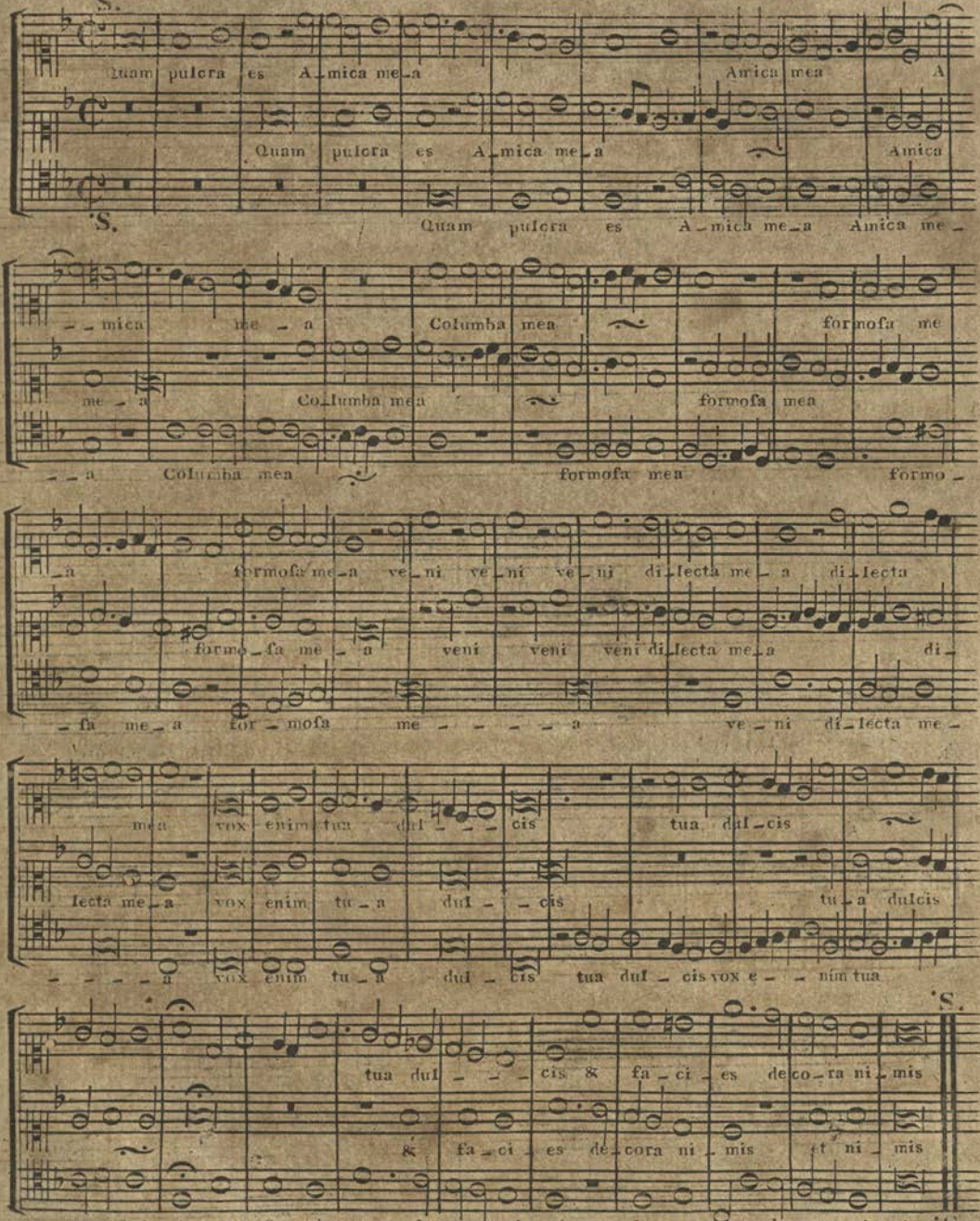
But beſides the works of ſuch muſicians as have been claſſed under the ſeveral Schools of Italy, there are many excellent productions of this high period, preſerved in the collections of the curious, by Italian compoſers, the particular place of whoſe birth and reſidence has not been recorded: among theſe there is one who, for his genius and abilities, well deſerves a place in every hiſtory of Muſic: this is CONSTANTIUS FESTA, of whoſe compoſition the muſical reader will be enabled to judge, by the following motet and madrigal.

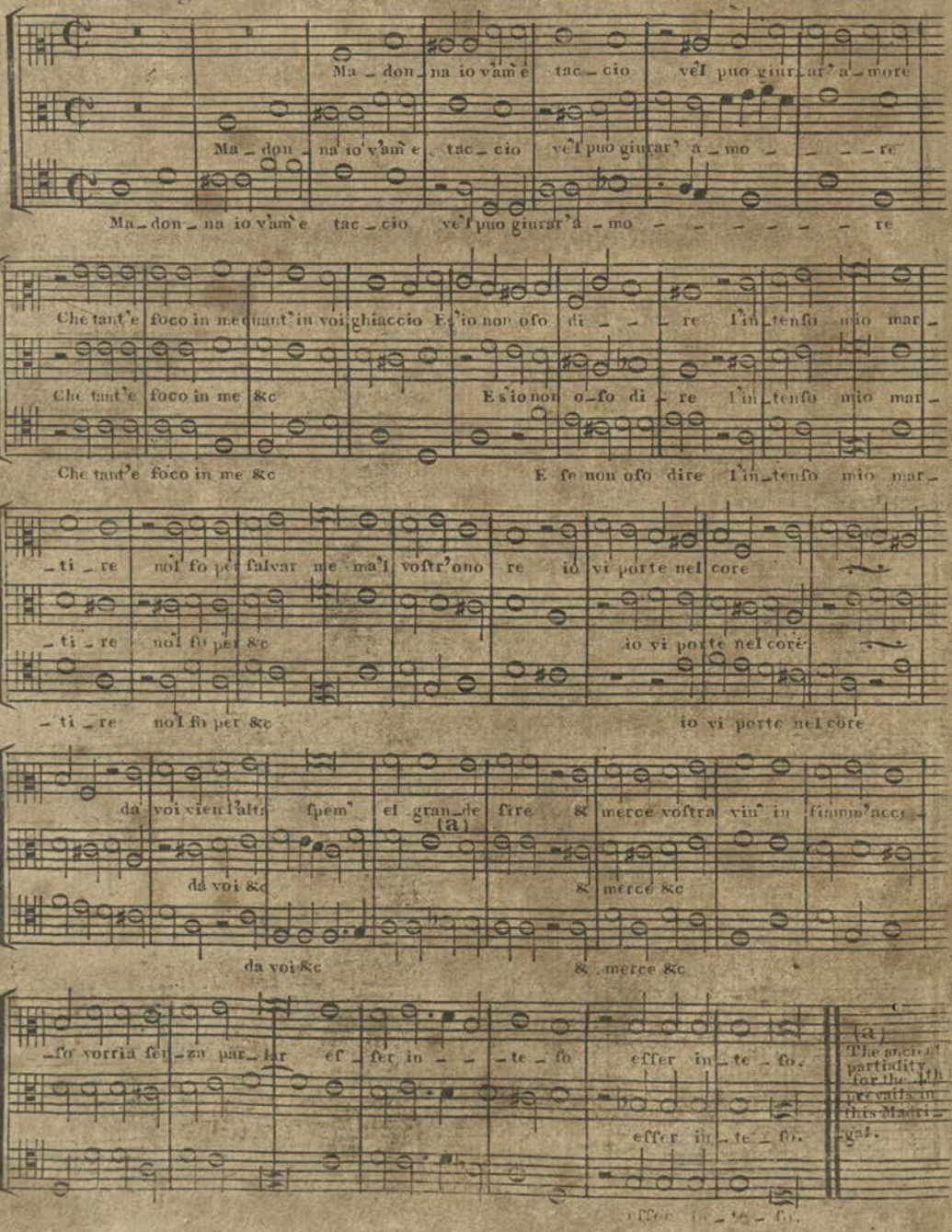
(*c*) See Quadrio, Tom. V. p. 503, for account of his *Intermezzi*.

(*d*) *Intermedie che vi fece le Muſiche Soaviſſime, e dottiſſime, il Virtuoſo Aleſſandro Striggio, &c.*

(*e*) Page 171.

MOTET


S.
Quam pulcra es A-mica mea Amica mea A
Quam pulcra es A-mica mea Amica
S.
Quam pulcra es A-mica mea Amica me-
-mica mea Columba mea formosa me
me-a Columba mea formosa mea
-a Columba mea formosa mea formo-
-a formosa mea veni veni veni di-lecta mea di-lecta
formo-sa mea veni veni veni di-lecta mea di-
-sa mea for-mosa me-a veni di-lecta me-
mea vox enim tua dul-cis tua dul-cis
lecta mea vox enim tua dul-cis tua dulcis
-a vox enim tua dul-cis tua dul-cis vox e-nim tua
S.
tua dul-cis & fa-ci-es de-co-ra ni-mis
& fa-ci-es de-cora ni-mis et ni-mis
dul-cis & fa-ci-es de-cora ni-mis de-co-ra de-cora ni-mis S.



(a) The ancient partidity for the 4th prevails in this Madrigal.

There is a motet, by this ancient maſter, inſerted in the fourth book of *Motetti della Corona*, which was printed ſo early as 1519, ten years before Paleſtrina was born.

In the third book of Arkadelt's madrigals, printed at Venice, 1541, there are alſo ſeven compoſitions by Coſtanzo Feſta, in which more rhythm, grace, and facility appear, than in any production of his cotemporaries, that I have ſeen. Indeed, he ſeems to have been the moſt able contrapuntiſt of Italy during this early period; and if Paleſtrina and Conſtantius Porta be excepted, of any period, anterior to that of Cariſſimi. The preceding motet, for three voices, printed in 1543, is, in the church ſtyle of the times, a model of elegance, ſimplicity, and pure harmony; the ſubjects of imitation are as modern, and the parts ſing as well, as if it was a production of the preſent century. I could not reſiſt the pleaſure of ſcoring his whole firſt book of three-part madrigals, from the ſecond edition printed at Venice, 1559; for I was aſtoniſhed, as well as delighted, to find compoſitions ſo much more clear, regular, phraſed, and unembaraſſed, than I expected.

And now, having traced the progreſs which the inhabitants of the ſeveral States of Italy had made in Muſic, as far as the end of the ſixteenth century; we ſhall quit, for the preſent, this elegant, ingenious, and enthuſiaſtic people, and endeavour to deſcribe the improvements which the art received, about the ſame time, in other parts of Europe.

CHAP.

CHAP. III.

Of the Progreſs of Muſic in Germany *during the Sixteenth Century.*

THE inhabitants of this extenſive empire have ſo long made Muſic a part of general education *(f)*, and able profeſſors of all countries have been ſo much patronized by its princes, whoſe paſſion for the art, and eſtabliſhments in its favour, have at all times powerfully ſtimulated diligence in its votaries; that they are, at leaſt, entitled to the ſecond place among its moſt ſucceſsful cultivators. Indeed, their inſtrumental Muſic ſeems at preſent ſuperior to that of every other country in Europe. But though treatiſes innumerable, written during the ſixteenth century on the ſubject of Muſic, are preſerved, yet it would be extremely difficult to furniſh many ſpecimens of compoſition equally ancient, though much was produced; for the Germans ſeem as fickle in their muſical taſte as the Italians, and have been ſtill more willing to conſign their old authors to untimely neglect and oblivion. However, it ſeems the duty of an hiſtorian to record, at leaſt, the names of artiſts who were once dear to their cotemporaries; and, in ſpite of the ingratitude of poſterity, to endeavour to renovate a ſenſe of their virtues and talents (*g*).

Specimens of compoſition by Henry Iſaac, a very able German contrapuntiſt of the fifteenth century, before the Italians had diſtinguiſhed themſelves in the art, have been given in the ſecond volume (*h*). Qaudrio (*i*) ſays, that he was Maeſtro di Capella of the church of San Giovanni, at Florence, and the firſt who, in different ballad-airs, ſet the ſongs of Lorenzo de' Medici, in three parts, for a proceſſional maſquerade. He flouriſhed about 1475. And we are told that *Bernhard*, a German, ſo early as the year 1470, invented pedals for the organ, at Venice; a diſcovery which reflects

(*f*) See *The Preſent State of Muſic in Germany.*

(*g*) In the Elector of Bavaria's Collection of Muſic during the ſixteenth century, the moſt complete in Europe, among innumerable Italian compoſers, there are many works preſerved, by German maſters, of that period.

(*h*) See p. 518, et ſeq.

(*i*) Tom. II. p. 321.

great

great honour upon the organiſts of their country, as it implies ideas of harmony and effects beyond the power of human hands; in the uſe of which, the difficulties had been ſo entirely vanquiſhed, as to allow the player to ſuperadd to his performance, thoſe of the feet. The fact is not only related by German writers, but by Sabellicus (*k*), an Italian, Bernhard's cotemporary, who reſided at Venice at the time of the invention.

GEO. REISCHIUS, of Friburg, author of a work in twelve books, compriſing a diſtinct treatiſe on all the ſeven liberal ſciences, in Latin, called *Margarita Philoſophica* (*l*), firſt publiſhed in 1503, in which one of the books is appropriated to Muſic, is the moſt ancient German writer on the ſubject that I have been able to find. His book, however, though frequently cited by Italians, contains no inſtructions for the practice of harmony, as the author, though poſterior to Gaffurio, chiefly follows Boethius.

MICHAEL ROSWICK, in 1519, publiſhed likewiſe at Leipſic, *Compendium Muſicæ*, a Muſical Compendium, which was too ſhort and ſuperficial to afford much aſſiſtance to the ſtudent. However, the next year, JOHN GALLICULUS, who was cotemporary with Luther, and is ſaid, by Schamelius and Walther, to have compoſed ſeveral of the Lutheran hymn and pſalm-tunes, publiſhed, at Leipſic, a more ample treatiſe, which he reprinted in 1548 and in 1553, addreſſed to Geo. Rhaw, the learned bookſeller and muſician of Wittemburg, of whom we ſhall ſoon have occaſion to ſpeak farther. This tract, which has for title *Libellus de Compoſitione Cantus*, contains twelve chapters, which are chiefly employed on counterpoint (*m*).

But the moſt general and extenſive treatiſe on practical Muſic that was produced in Germany, after the writings of Gaffurio had appeared, was the Micrologus of ANDREAS ORNITHOPARCHUS,

(*k*) Sabellicus died in 1507, at 70 years of age; it is in the 8th book of his *Enneads*, or Hiſtory of the World, that the circumſtance is related.

(*l*) *The Philoſophical Pearl.*

(*m*) There is another *Galliculus* (Michael), a Ciſtertian Monk of Zell, who, in 1520, publiſhed a ſhort treatiſe *de vero pſallendi modo*, to which Ornithoparchus refers his readers who are curious concerning the eccleſiaſtical chants. This book is in Ant. Wood's Coll. in the Aſhmol. Muſeum, Oxford.

Maſter of Arts in the Univerſity of Meyning, which was publiſhed at Cologn, 1535; though Walther thinks that was not the firſt edition. The author chiefly cites John Tinctor, Franchinus, and the tract written by our countryman John Cotton, whom he calls Pope John XXII. His treatiſe, though the beſt of the time, ſeems too meagre and ſuccinct to have been of great uſe to the ſtudents of ſuch Muſic as was then practiſed. It was, however, tranſlated into Engliſh, in 1609, ſeventy years after its firſt publication, by our countryman John Douland, the celebrated luteniſt; a labour which he might have well ſpared himſelf, as Morley's *Introduction*, which was ſo much more full and ſatisfactory, precluded all want of ſuch a work as that of Ornithoparchus, in England.

Between the publication of this work and the *Dodecachordon* of Glareanus, which was only twelve years, five or ſix more muſical treatiſes appeared in Germany: ſuch as *Opuſculum Rerum Muſicalium*, by JOHN FROSCHIUS, Straſburg, 1535. *Enchiridion utriuſque Muſicæ practicæ*, for the uſe of children, by GEO. RHAW, Wittemberg, 1536 (*n*). *De Arti canendi*, by SEBALDUS HEYDEN, Nuremberg, 1537. This treatiſe, which extends not to compoſition, pretends to teach nothing more than the mere characters and rudiments of reading Muſic. *Compendium Muſices*, by LAMPADIUS, a chanter of the church at Luneberg, 1537, 12mo. This little work, which is in dialogue, and deſigned for incipients, has, at the end, a few ſhort rules for compoſition, with examples. *Harmoniæ Poeticæ*, by PAUL HOFHAIMER, Nuremburg, 1539. The ſecond part contains a notation of all the rhythms and meaſures of the feet of Latin verſe (*o*). *Muſurgia, ſeu Praxis Muſicæ*, by OTTOMARUS LUSCINIUS, a Benedictine Monk, born at Straſburg, but an inhabitant of Augſburg. This work, which was publiſhed in 1542,

(*n*) Walther ſpeaks of an edition of this uſeful little work, in 1531. It contains all that was neceſſary for beginners, till they proceeded to the ſtudy of compoſition, concerning which the author is wholly ſilent. Glareanus, p. 220, has given a ſpecimen of his counterpoint.

(*o*) The two laſt-mentioned tracts are likewiſe among Anthony Wood's printed books, in the Aſhmol. Muſeum. Paul Hofhaimer is celebrated by Luſcinius not only as an admirable performer on the organ, on whom the Emperor Maximilian conferred great honours, but as a compoſer of the very firſt claſs, whoſe productions, which were not only learned and correct, but florid and pleaſing, had remained unrivalled during thirty years.

in

in ſmall oblong 4to, is chiefly curious and valuable for the repreſentations of ſuch muſical inſtruments as were uſed in Germany at the time it was written; which, though but coarſely cut in wood, are accurately repreſented. There are, among keyed-inſtruments, the Virginal, Spinet, and Clavichord, all three in the form of a ſmall modern Piano Forte; an upright Harpſichord; a Regal, or portable Organ, chiefly compoſed of reed-ſtops, and in Roman Catholic countries uſed in proceſſions; and a Large, or Church-organ. Of bowed-inſtruments, we have here only the Monochord, Rebec, or three-ſtringed Violin, and the Viol da Gamba. The Vielle, Lute, Harp, and Dulcimer; Cornet, Schalmey, or Baſe Clarinet, both played with reeds; Flutes of various ſize, among which is the Zwerchpfeiff, *Flute Traverſiere*, or, as we call it, German-flute. Four other wind-inſtruments, peculiar to Germany and northern countries, are here exhibited: as, firſt, the *Ruſpfeiff*, or Ruſſian Flute; ſecond, the *Krumhorn*, or crooked Horn, a kind of Shawm, in imitation of which we have a reed-ſtop in our old Organs, called the *Cromhorn*, which has by ſome been imagined to be a corruption of the word *Cremona*; third, *Gemſen Horn*, or wild goat's Horn; and, fourth, the *Zincke*, or ſmall Cornet. After theſe we have the Bagpipe, Trumpet, Sacbut, Side-drum, Kettle-drum, French-horn, Bugle-horn, and even the Jews-harp, and Clappers. Moſt of theſe inſtruments being in common uſe, and well known, need no repreſentation after the rude types of them given by Luſcinius, as they have been ſince much better delineated and engraved in Merſennus, Kircher, and in ſtill later muſical writers.

We are now arrived at the period when the *Dodecachordon* was publiſhed by HENRY LORIS or LORIT, commonly called GLAREANUS, from *Glaris*, a town in Swiſſerland, where he was born, in 1488. Glareanus may be more properly ranked among men of letters, and *Dilettanti* in Muſic, than muſician by profeſſion; and his abilities, as a ſcholar and critic, have been much leſs diſputed by the learned, than his knowledge of Muſic, by muſicians.

He ſtudied at Cologn, Baſil, and Paris; his preceptor in Muſic was John Cochlæus; and in literature, Eraſmus, with whom he liv-

ed in ſtrict friendſhip, and by whom he was warmly recommended, in a letter ſtill extant, to the Archbiſhop of Paris *(p)*. He is called by Walther, a philoſopher, mathematician, hiſtorian, geographer, theologian, and poet; indeed, he diſtinguiſhed himſelf in moſt of theſe characters. Gerard Voſſius calls him a man of great and univerſal learning; and for his poetry, the Emperor Maximilian I. honoured him with the laurel crown.

His treatiſe on Muſic, which was publiſhed at Baſil, in Swiſſerland, 1547, has been already ſo frequently mentioned, and ſo many extracts have been given from it, in the ſecond volume, that little more ſeems neceſſary to be ſaid of it here, except to explain the title and chief deſign of the work. ΔΩΔΕΧΑΧΟΡΔΟΝ, implies twelve modes; to which number he wiſhed to augment the eccleſiaſtical tones, which had never before exceeded eight, from the time of St. Gregory. Zarlino, and a few more, adopted the opinion of Glareanus, but ſoon relinquiſhed it, on finding that they had made no converts. Indeed, the whole twelve modes of Glareanus contain no other intervals than thoſe to be found in the key of C and A natural, or in the different ſpecies of octave, in thoſe two keys; and though his augmentation extends the compaſs of ſounds uſed in the modes, it offers no new arrangement of intervals, as may be ſeen by his title-page, when it tells us that the authentic modes are D, E, F, G, A, C, and the plagal A, B, C, D, E, G; where we perceive that A, C, E, G, are repeated, by being made both authentic and plagal.

If inſtead of twelve modes, Glareanus had augmented the eight to twenty-four, by aſſigning two to each ſemitone in the octave, he would have done real ſervice to the Muſic of his time; but his cotemporaries were not yet ready for ſuch an innovation, being ſtill held too faſt in the trammels of the Church to dare uſe any other ſounds than thoſe which time had conſecrated, and authority admitted within its pale.

His book, however, contains many curious anecdotes and compoſitions of the greateſt muſicians of his time, which were excellent ſtudies for his countrymen and cotemporaries, and, if ſcored, would

(*p*) *Epiſt.* 235.

be

be ſtill very inſtructive and uſeful to young contrapuntiſts. Glareanus died 1563, aged 75.

GREGORY FABER, 1552, publiſhed at Baſil, *Muſices Practicæ Erotematum*, in two books, octavo, containing 230 pages; which, when they were written, could have been but of ſmall uſe to a ſtudent without the colloquial commentary of a maſter; and now, when there are more and different things to teach, the utility of this work is contracted into a very narrow compaſs.

In 1556, HERMAN FINCK publiſhed at Wittemberg, *Practica Muſicæ*, with examples of various characters, propoſitions, canons, and opinions of the eccleſiaſtical tones.

The next theoretical or didactic publication in Germany, that I have met with, is the *Erotematum Muſicæ* of FREDERIC BEURHEISIUS, Nuremburg, 1573; but, upon examination, this appears to be a ſhort elementary tract, which contained nothing new or uncommon, even at the time it was written.

In 1580, the *Dodecachordon*, of Glareanus, was very ſeverely handled by Jacob Bilenius, whom Walther calls a doctor and excellent muſician. Criticiſm, doubtleſs, ſometimes checks modeſt genius and effuſions of orignality; but every art approaches perfection with the greater rapidity, when the productions of ignorance and inexperience are ſubmitted to its laſh. Glareanus offended pious eccleſiaſtics by his innovations in the modes of the church; and thoſe who had a reverence for antiquity, by his diſlocation and new arrangement of the Grecian modes; among theſe, Salinas, Battiſta Doni, and Meibomius, have ſeverely cenſured him for his ſuperficial acquaintance with the muſical writings of the Greeks that have been preſerved, and his abſurd application of the ancient names of their modes to modern compoſitions, that are conſtructed upon principles entirely different.

In 1582, EUCHERUS HOFMAN publiſhed at Stralſund, where he was corrector of the public ſchool, a treatiſe on the *Tones or Modes of the Church*; *Doctrina de Tonis, ſeu Modis Muſicis*. This author, who is a follower of Glareanus, pretends that the ſcience of modes, or *canto fermo*, which is the moſt excellent and uſeful part of

of Muſic, is but little underſtood by the moderns; and that he draws his information from muſicians of the higheſt antiquity.

CYRIACUS SNEGASIUS, in 1590, publiſhed at Erford, a tract upon *Harmonics*, or the Uſe of the *Monochord*, an inſtrument for meaſuring and aſcertaining the proportion of ſounds by a ſingle ſtring, of which he aſcribes the invention to the Arabians; the only new idea I could find in the book, of which the original title is, *Nova et exquiſita Monochordi dimenſio.*

The ſame author publiſhed, likewiſe, in 1590, an elementary tract, entitled *Iſagoges Muſicæ*, in two books, the chief merit of which ſeems brevity; conſiſting of little more than definitions of muſical terms, with ſhort examples in notation.

SETHUS CALVISIUS, or *Calvitz*, who, according to Walther (*q*), was the ſon of a poor peaſant, and born in Thuringia, 1556, was a very learned theoriſt, and good practical muſician; of which he has left ample proofs to poſterity in his ſhort treatiſe called ΜΕΛΟΠΟΙΑ, *ſive Melodiæ condendæ ratio, quam vulgò muſicam poeticam vocant, ex veris fundamentis extracta et explicata*, 1592. This ingenious tract contains, though but a ſmall duodecimo volume, all that was known, at the time, concerning Harmonics and practical Muſic; as he has compreſſed into his little book the ſcience of moſt of the beſt writers on the ſubject; to which he has added ſhort compoſitions of his own, to illuſtrate their doctrines and precepts. With reſpect to compoſition, he not only gives examples of concords and diſcords, and their uſe in combination, but little canons and fugues of almoſt every kind then known.

He compoſed, in 1615, the 150th pſalm in twelve parts, for three choirs, as an *Epithalamium* on the nuptials of his friend Caſper Ankelman, a merchant of Hamburg, and publiſhed it in folio at Leipſig, the ſame year. Several of his hymns and motets appear in a collection of Lutheran Church-muſic, publiſhed at Leipſic, 1618, in eight volumes quarto, under the following title: *Florilegium portens* CXV. *ſelectiſſimas cantiones*, 4, 5, 6, 7, 8, *voc. præſtantiſſimo-*

(*q*) *Muſical Lexicon.*

rum

rum auctorum. Some of theſe I have had the curioſity to ſcore, and found the laws of harmony and fugue preſerved inviolable.

How much the muſicians in Germany were enlightened by ſuch numerous treatiſes, I know not; but as they were all written in Latin, it ſeems as if they could not have been read with much profit by every ſtudent and profeſſor who was in want of their aſſiſtance; and perhaps all theſe theories had leſs effect in ſtimulating and guiding genius, than the many excellent examples of compoſition publiſhed by Glareanus in his *Dodecachordon*, and the learned muſician and bookſeller Rhaw, who printed, at Wittemburg, 1538, not only *Select Harmony for four voices*, conſiſting of two Latin *Paſſiones*, the one by John Galliculus, and the other by Jacob Otrecht, with Maſſes, Lamentations of Jeremiah, and Motets by John Walther, Lewis Senfels, Simon Cellarius, Benedict Dux, Eckel, Lemlin, Stoel, and Henry Iſaac, to which Melancthon furniſhed him with a Latin preface; but in 1544, publiſhed, in oblong quarto, 123 *German* Sacred Songs, of four and five parts, for the uſe of ſchools. Prefixed to the ſecond part of this publication, containing eccleſiaſtical hymns, ſet by ſixteen different German compoſers, there is a print of the editor, Geo. Rhaw, *Typographus, Wittemb. anno ætatis ſuæ* LIV.

The titles, at leaſt, of many other Teutonic compoſitions of the ſixteenth century, by Alexander Agricola, Utendal, Knefal, Amerback, Hoenel, Paix, Roſthius, Haſler, Aichinger, &c. are preſerved; but though the muſical treatiſes above mentioned are ſtill ſubſiſting, it would be very difficult to find the muſical compoſitions of theſe venerable authors; for literary productions have ever enjoyed greater longevity than muſical.

Alexander Utendal, who publiſhed, in 1570, *Cantiones Sacras*, for five and ſix voices, and afterwards Maſſes, Motets, and French Songs, of many parts, is the firſt German compoſer recorded by M. Marpurg, in his *Traité de la Fugue*, though he was much poſterior to thoſe who furniſhed examples of compoſition to Rhaw and Glareanus (*r*),

(*r*) Utendal's name occurs in Morley's liſt of compoſers, whoſe works he had peruſed "for finding the true uſe of the moods." *Introd. ad Calcem.*

John

John Knefal, in 1571, publiſhed likewiſe *Cantiones*, for five, ſix, and ſeven voices; and, in 1575, others, accommodated as well to inſtruments as voices. Theſe are the firſt vocal pieces *concertate*, or accompanied with inſtruments, that I have ſeen, by a German compoſer.

Jacob Hænel, Handl, or Gallus, a native of Crain, in Germany, acquired great reputation, about the year 1580, by a motet of his compoſition, in twenty-four parts, for four choirs.

Elias Nich. Amerbach, Leon Haſler, and Jaques Paix, all famous performers on the organ, publiſhed fugues, and other pieces for that inſtrument, during the latter end of the ſixteenth century.

Several particulars concerning the uſe of Muſic in Germany, during the ſame century, may be gathered from Montagne, who travelled through that country, in 1580. At Kempten, in Bavaria, he ſays, that "the Catholic church of this city, which is Lutheran, "is well ſerved; for on Thurſday morning, though it was not a "holyday, maſs was celebrated in the abbey, without the gates, "in the ſame manner as at *Notre Dame*, in Paris, on Eaſter-day, "*with Muſic and Organs*, at which none but the prieſthood were "preſent (*s*)."

At the church of the Lutherans, Montagne heard one of the miniſters preach in German to a very thin congregation, "when "he had done, a pſalm was ſung, in German likewiſe, to a melo-"dy a little different from ours. At each ſtave the organ, which "had been but lately erected, played admirably, making a kind of "reſponſe to the ſinging (*t*)." This is an early inſtance of the uſe of *interludes*, in accompanying pſalmody on the organ. "As a new-"married couple," continues Montagne, "went out of church, the "*violins* and tabors attended them (*u*)." This circumſtance is mentioned to prove, that the *violin* was then a common inſtrument in Germany.

At Lanſperg, the ſame author tells us, that "the town-clock; like many others in this country, ſtruck quarters, *et dict-on que ce-*

(*s*) *Journ. d' un Voyage*, Tom. I. p. 102. Vol. II. p. 220.
(*t*) *Ibid.* p. 106. See Germ. Tour,
(*u*) *Les Violons*, (not *Violes*) *et Tambourins.*

lui

lui de Nurembergh ſone les minutes." This is likewiſe an early proof of *chimes*, in Bavaria, whence they are ſaid to be brought into the Low Countries.

It is here that this author gives an account of the *Cantor* or *Chanter*, who directs the ſinging in Lutheran churches. "Two ſeats "are placed, one for the miniſter, and for the preacher, when there "is one, and another below for the perſon who leads off the pſalm. "After each verſe the congregation waits till he has pitched and "begun the next; then they all ſing together, *Pele mele*, right or "wrong, as loud as ever they can (*x*)."

Beſides the theoretical writers on Muſic, and compoſers of this vaſt empire already mentioned, the talents and abilities of innumerable practical muſicians, and performers of this early period, are celebrated; particularly by Luſcinius and Ornithoparchus. This laſt author dedicates the fourth book of his *Micrologus* to Arnold Schlinck, a celebrated blind organiſt, in the ſervice of the Count Palatine. But great organs and great organiſts ſeem, for more than two centuries, to have been the natural growth of Germany. The organ which is ſtill ſubſiſting in St. Martin's church, at Groningen, in North Holland, and of which ſome of the ſtops are compoſed of the ſweeteſt toned pipes I ever heard, was partly made by the celebrated Rodolph Agricola, the elder (*y*). And from that time to the

(*x*) *Deux chaiſes, l'une pour le miniſtre, et lors il y en avoit un qui prechoit, et au deſſous une autre ou eſt celui qui achemine (entonne, commence) le chant des pſalmes. A chaque verſet ils attendent que celui-là donne le ton au ſuivant; ils chantent peſle-meſle, qui veut, et couvert qui veut.* See Germ. Tour, Tom I. p. 116.

(*y*) Rod. Agricola, who died in the flower of his age, 1485, was a prodigy in literature and ſcience. Voſſius ſays he was a great philoſopher; that he underſtood Latin, Greek, and Hebrew, and was *a great muſician*. Walther, that he not only ſet to Muſic in four parts many hymns in his *mother-tongue*, in ſeiner mutter-ſprache, but played on the lute and ſung admirably. Eraſmus, in a pompous eulogium, places him among the firſt of mortals. But Agricola himſelf, thought little of his fame, and publiſhed none of his own works, which were, however, very numerous. Card. Bembo regarded him as the firſt man of his age; and Paul Jovius expreſly ſays, that Agricola ſhamed the Jews for Hebrew, and the Athenians and Romans by his Greek and Latin. He was born at Baſſlon, a ſmall town in Friſeland, near Groningen, and died at forty-three. Melchior Adam extends his praiſes ſo far as to ſay, that in eloquence he had the cadence of Lactantius, the period of Pliny, the penetration of Socrates, the richneſs and variety of Cicero, the points and ſubtilty of Quintilian, and the vehemence and prejudices of St. Cyprian. Several celebrated Germans of the name of Agricola have contributed to the progreſs of Muſic, by their writings and compoſitions, particularly

the preſent the number of organ-builders, whoſe names are well known to the lovers of that noble inſtrument in Germany, is hardly credible in any other country. But to ſhew my Engliſh readers what a ſerious concern the erection of an organ is in this part of the world, I ſhall cloſe my account of the progreſs of Muſic in Germany, during the ſixteenth century, by relating the manner in which the magiſtrates of Groningen contracted with David Beck, of Halberſtadt, to conſtruct an organ for the caſtle-church of that city.

In the year 1592, articles were drawn up between the magiſtrates and organ-builder, in which it was agreed by the former, that for an inſtrument, the contents of which were minutely deſcribed, a certain ſum ſtipulated ſhould be paid to the latter upon its completion, provided it was approved, after trial and examination, by ſuch organiſts as they ſhould nominate for that purpoſe. The inſtrument in its conſtruction employed the builder four years; and in 1596, the moſt eminent organiſts in Germany being invited, the names of all thoſe who ſigned the certificate of approbation, to the amount of fifty-three in number, are recorded in a book called *Organum Gruningenſe redivivum*, publiſhed by Andrew Werckmeiſter, 1705 (z).

larly Martin and Alexander Agricola; the firſt having publiſhed from, 1529 to 1556, when he died, many very uſeful theoretical tracts at the time; and the latter, in the beginning of the ſame century, according to Sebaldus Heyden, was an excellent compoſer.

(z) This organiſt and voluminous writer on Muſic, who was born in 1645, was appointed, by the father of the late king of Pruſſia, inſpector-general of all the organ-work in his dominions. He publiſhed two books, called ORGEL PROBE, which are very curious and inſtructive, concerning the hiſtory and conſtruction of organs in Germany.

CHAP.

CHAP. IV.

Of the State of Muſic in France *during the Sixteenth Century.*

THE inhabitants of this kingdom, though ever active in the cultivation of the arts, made but ſmall progreſs in any of them, if we except the art of war, during the ſixteenth century. "Be-"fore the reign of Francis I." ſays Perrault (*a*), "nothing was "thought worthy of attention by the king and nobles of France, "that was not military; and it ſeems as if the chace, tilts, and "tournaments, and the game of cheſs, which are images of war, "had been the only pleaſures which they were capable of taſting: "dancing itſelf was only animated by the fife and drum, and archi-"tecture gave no other form to their palaces than that of a fortreſs." Even during the reign of this active and ſplendid prince (*b*), Muſic does not ſeem to have received much improvement, either in the court or kingdom of France.

According to *Marot*, however, the ſpinet ſeems to have been an inſtrument in common uſe among the French ladies at this time; for in the dedication of his verſion of the pſalms to his fair country-women, he tells them, that, he hopes, divine hymns will ſuperſede *love-ſongs*, and fill their apartments with the praiſes of Jehovah, in accompanying them on the *ſpinet*.

> — *vos doigts ſur les* ESPINETTES,
> *Pour dire* SAINCTES CHANSONETTES (*c*).

Specimens of the abilities of ſeveral great French muſicians have been given in the firſt volume, among the moſt early cultivators of counterpoint; but it does not appear that the works or names of ſo many able compoſers have been preſerved of thoſe who flouriſhed

(*a*) *Preſ. à la Traduction de Vitruve.*
(*b*) From 1515 to 1547.
(*c*) *Oeuvres de Clement Marot. à Lyon.* 1551. 12mo. p. 192. *Parmi les Traductions.*

in France, during the time of Francis I. and his ſucceſſors in the ſixteenth century, as in Italy, Germany, the Netherlands, or England, during the ſame period; and M. La Borde (*d*), a very diligent and patriotic enquirer after every ſpecies of Muſic that can do honour to his country, has furniſhed us with but few examples of counterpoint produced in France before the ſeventeenth century. Orlando di Laſſo, born at Mons, whom we have claſſed in the Flemiſh School (*e*), and Claude le Jeune, a native of Valenciennes, who in downright courteſy is granted to France (*f*), are the chief compoſers of the preceding century of whoſe works he has exhibited examples; except Charles d' Helfer, whoſe name, country, or period of exiſtence, is neither to be found in M. La Borde's work, nor in any other that I have been able to conſult.

Rabelais' liſt of celebrated muſicians of his acquaintance (*g*) would, however, have furniſhed more names for France: among thoſe whom Lodovico Guicciardini (*h*) has not claimed for the Netherlands, theſe ſhall now be mentioned, and a few more who deſerve a place in a *general hiſtory* of their art, though they were not quite of the firſt claſs among profeſſors then flouriſhing in Europe. But France ſeems not only to have produced fewer practical muſicians, but theoriſts, during this century, than any other, ſince the invention of counterpoint; for in *Latin*, I hardly find any muſical tract of the leaſt importance, except the *Elementa Muſicalia* of Faber Stapulenſis, printed 1552; and in the *French language*, though the titles of eight or ten ſmall elementary tracts are come down to us, the books themſelves have been thought ſo little worth preſerving, that they are now not to be found in the moſt numerous and general receptacles of literature in Europe.

This paucity of French muſicians cannot, however, have been occaſioned by any ſudden paroxyſm of mental relaxation, indolence,

(*d*) *Eſſai ſur la Muſique.*

(*e*) Mons was under the dominion the Spaniards till the year 1696, when it was taken by Lewis XIV. but was reſtored at the peace of Ryſwick, and now belongs to the Emperor.

(*f*) Valenciennes belonged to the houſe of Auſtria till 1677, when it was ſurrendered to Louis XIV.

(*g*) Tom. V. p. 52. *partie 2d. du Rabelais moderne, Amſt.* 1752.

(*h*) *Deſcrit. di tutti i Paeſi Baſſi.* Fol. Anverſa, 1588, p. 42.

or

or inſenſibility; for not only during the middle and lower ages, but even ſince the arrival of Lulli in France to the preſent times, their national poetry and Muſic have been cultivated, cheriſhed, and purſued, with a degree of ardour and paſſion that has hardly ever been equalled in any other nation. The truth is, that from the death of Francis I. to the total ſuppreſſion of the league, in the time of Henry IV. the kingdom never enjoyed that internal peace and domeſtic tranquillity, which are neceſſary to the cultivation of the liberal arts; for during this period the inveterate enmity of Spain, and implacable fury of bigotry and fanaticiſm which involved the nation in a civil war of forty years, muſt have been invincible impediments to the progreſs, and even uſe, of Muſic; which, among all the miraculous powers aſcribed to it by the ancients, has never been ſaid to drive away the evil ſpirits of party rage and religious rancour.

During the reign of Francis I. which was frequently turbulent and unfortunate, though we hear but of few great muſicians at his capital, yet ſo many excellent maſters of harmony ſubſiſted, particularly in the Low Countries, that Muſic in parts became common all over Europe.

The firſt French compoſer I ſhall name, during the reign of this prince, is CLEMENT JANNEQUIN, who, though he is placed by Walther in the middle of the ſixteenth century, muſt have flouriſhed much earlier; as a curious compoſition by him, called *La Battaille*, printed in the tenth book of *French Songs for four voices or inſtruments*, is preſerved in the Britiſh Muſeum; which, though it did not appear in this edition, by Tylman Suſato, of Antwerp, till 1545, muſt have been compoſed long before that time; for the ſong was written and ſet on occaſion of the famous and obſtinate battle of Marignan, which laſted two days, and was fought during the firſt year of Francis I. 1515, between the French and Swiſs, who diſputed their paſſage to the Milaneſe.

As the whole title of this tenth book of ſongs ſuggeſts reflections upon the ſtate of Muſic at this early period, different from any which there has yet been occaſion to make, it ſhall have a place here.

Le

Le Dixieſme livre des Chanſons, contenant La Battaile à 4, de Clement Jannequin, avec la cinquieſme partie de Phillippe Verdelot, ſi placet, et deux Chaſſes du Lievre à 4 Parties, et le Chant des Oyſeaux à 3, 1545.

La Battaille, ou défaite des Suiſſes à la journée de Marignan.	*à 4 ou à 5,*	Clem. Jannequin.
Le Chant des Oyſeaux, à 3.		Nic. Gombert (*i*).
La Chaſſe du Lievre, à 4.		Incognito Authori.
La Chaſſe du Lievre, à 4.		Nic. Gombert.

In the *Battle-piece*, which, as well as each of the compoſitions printed with it, is, at leaſt, as long as ſeven or eight of the ſongs contained in the other books of this collection, there are ſeveral movements, in each of which, the noiſe and din of war, during this memorable conflict, are imitated. In the *Song of Birds*, and in each compoſition called *the Chace*, or hunting of the hare, the compoſers have ſeverally tried to expreſs the words with more exactneſs than I have ſeen attempted before. Indeed, the beſt counterpoint and the moſt ingenious contrivances, with reſpect to muſical compoſition, anterior to this period, are contained in the maſſes and motets of the church; where nothing like expreſſion, or even the true accent of words, is attempted. The ſongs in parts already given from the Fairfax MS. (*k*) are likewiſe totally deficient in theſe particulars. But here, though clumſily done, *muſical imitation* is attempted, and, it ſeems, for the firſt time. Indeed, our countryman, Ravenſcroft, a hundred years later, has not been more ſucceſsful in his harmony of four voices, with which he endeavours to expreſs "the pleaſure "of the five uſual recreations of *Hunting*, *Hawking*, *Dancing*, "*Drinking*, and *Enamouring* (*l*).

The name and works of Jannequin had penetrated into Italy early in the ſixteenth century (*m*). I am ſorry that this ſingular compo-

(*i*) This author has been already mentioned among the Flemiſh compoſers, in the preceding volume, p. 512.

(*k*) See Vol. II. p. 539, et ſeq.

(*l*) Theſe compoſitions are given by Ravenſcroft in illuſtration of the doctrine contained in his *Brief Diſcourſe*, publiſhed 1614.

(*m*) See Zarlino, the elder Doni's Catalogue of Muſic, P. Pontio, and Zacconi. A work of his, called *Inventions Muſicales*, in four and five parts, was publiſhed at Paris and Lyons, 1544.

ſition

ſition is not only too long for inſertion, but of ſuch a kind as is incapable of extract; otherwiſe, I ſhould have wiſhed to preſent my curious readers with the *military terms* then uſed in battle; the imitation of guns, trumpets, fifes, and drums; with the claſhing of arms; all which are deſcribed in old French, and ſometimes imitated in the Muſic, which is all *vocal* (*n*).

I ſhall give a liſt in chronological order of French muſicians who chiefly diſtinguiſhed themſelves after the death of Francis I. for during his reign, I meet with none that were very eminent.

We are told (*o*) that CERTON, maſter of the boys of the Holy Chapel, at Paris, publiſhed in 1546, a work containing thirty-one pſalms of David, ſet to Muſic in four parts; but are not informed whether the Muſic was good or bad, or if the words were Latin or from the verſion of Clement Marot, which about this time was in great favour at the French court.

Of this compoſer, however, whoſe name, though not mentioned by Walther, occurs in Rabelais' liſt of celebrated muſicians, there is an admirable motet, *Diligebat autem eum Jeſus*, in the firſt book of Cipriani's motets, publiſhed at Venice, in 1544; which appears to me equal, if not ſuperior, to any compoſition of the ſame kind that I have ſeen by a native of France. The tenor part in this motet, which is in five parts, does not ſing the ſame words as the other four, but is conſtantly making ſupplication to St. John, in a fragment of ſimple melody, or Canto fermo, repeated in the key-note and the fifth of the key, after two bars reſt, from the beginning to the end of the compoſition.

(*n*) A more ſucceſsful attempt, however, at muſical painting was made in the ſpring of 1783, in London, with *inſtruments*, by M. KLOEFLER, a German muſician of genius, knowledge, and experience, who undertook to imitate by ſounds, in a kind of *muſical pantomime*, every circumſtance belonging to an army, even to a *council of war*. It was unluckily out of my power to attend this performance myſelf, but I have been aſſured that the compoſer, with the aſſiſtance of an excellent band, kept his word in the moſt eſſential parts of his promiſes; that there was much good Muſic, much ingenuity of imitation, and far greater effects produced by muſical painting, than had been imagined poſſible by thoſe who had given the greateſt encouragement to expectation. But even this effort at imitative Muſic has been far exceeded ſince, by the *Bataglia* of SIGR. RAIMONDI, which has been often performed, and juſtly applauded, not only for the intelligence and ingenuity with which military ſenſations have been excited, but as an elegant and agreeable compoſition.

(*o*) *Eſſai ſur la Muſique*, Tom. III. p. 404.

DIDIER

DIDIER LUPI II. another of Rabelais' favourite muſicians, ſet *Chanſons Spirituelles, Sacred Songs*, in 1548 (*p*); as did Guillaume Bellen, the *Canticles* in four parts, 1560. Joachim Burck was author, likewiſe, of twenty-five pieces, chiefly eccleſiaſtical, for voices and inſtruments, 1561; and Philibert Jambe de Fer, ſet *Marot's Pſalms*, in many parts, the ſame year. Pierre Santerne ſet all the pſalms which were printed at Poitiers, 1567 (*q*), and NOE FAIGNIENT compoſed ſongs, motets, and madrigals, in three parts, 1568.

Among theſe are found the original words of a ſong, called *Suſanna*, which was in ſuch favour at the time, as to be ſet by ſeveral of the principal compoſers of Europe, particularly by Cyprian Rore, and Orlando di Laſſo. Peacham, in ſpeaking of Orlando, inſtances this ſong as a delightful compoſition, "upon which ditty many "have ſince exerciſed their invention (*r*).

John D'Etrée, a performer on the hautbois in the ſervice of Charles IX. publiſhed four books of *Danſeries*, firſt writing down the common lively tunes, which, till then, had been probably learn-

(*p*) This and ſeveral other curious books were purchaſed in 1782, at the ſale of the late excellent organiſt's collection of Muſic, Mr. Joſ. Kelway, maſter to her majeſty, to whoſe profeſſional merit, with which alone I was acquainted, it ſeems but juſtice to take this early opportunity of bearing teſtimony. During many years of his life his manner of playing the organ, at St. Martin's in the Fields, was ſo maſterly and original, that it was the faſhion for the firſt muſicians in London to frequent that Church, in order to hear him; and, among the reſt, I have often ſeen Mr. Handel there. Mr. Kelway was an enthuſiaſt who had nothing ſymmetric or ſtudied in his voluntaries, which, if they reſembled any written Muſic, were more in the wild and deſultory ſtyle of Geminiani, his maſter, than any other. He compoſed too little to write with facility; and, by deſpiſing every thing that was common, and a determination to be new and maſterly, he ſeems, in the few works which he publiſhed, to want grace, melody, and experience. His extempore flights, however, on the organ, and his manner of executing the Leſſons of Scarlatti, on the harpſichord, will long be regretted by thoſe who had the pleaſure of hearing him; for till a new ſtyle of Muſic and execution on keyed-inſtruments was introduced here, by the uſe of *piano fortes*, the fire and preciſion of his performance were ſuch as few of the greateſt profeſſors of any country ever attained.

(*q*) In theſe publications, the pſalmodic rage which, about the middle of the ſixteenth century, and which has already been traced from its ſource, begin to appear.

(*r*) I found the Muſic of Orlando di Laſſo in a ſet of Dr. Aldrich's books, at Chriſt Church, Oxford, without the words, and had the curioſity to ſcore it; but though the harmony and imitations are maſterly, the melody is ſo much divided among all the five parts, that it is not very eaſy to determine which was intended by the author to be the principal. Indeed, the effect of each is rather heavy, pſalmodic, and doleful, than *airy* or *pathetic*.

ed

ed by the ear, and played by memory, about the ſeveral countries ſpecified in the title (*s*).

The name of CRESPEL appears in many of the beſt collections of motets and ſongs that were publiſhed about the middle of the century. And in the firſt book of the Louvain Collection, printed 1558, there is a ſong by this compoſer, in four parts: *Fille qui prend facieulx Mary*, in which a double fugue is carried on, the firſt ſubject by the ſoprano and counter-tenor, and the ſecond by the mezzo ſoprano and baſe, in ſuch an ingenious manner as does honour to his memory (*t*).

RONSARD, the favourite bard of France, during the reigns of Henry II. Francis II. Charles IX. and Henry III. had his ſongs frequently ſet to Muſic; particularly by ANTHONY BERTRAND, who publiſhed them in four parts, 1578, under the title of *Amours de Ronſard*; and by FRANCIS REGNARD, in four and five parts, 1579. This was during the life of the poet, whoſe deceaſe did not happen till 1585, when he was honoured with a public and magnificent funeral, at which the eloquent Cardinal Du Perron pronounced an oration, and the firſt perſonages in the kingdom attended in ſuch numbers that Cardinal Bourbon and many other princes and nobles were obliged to return, after attempting in vain to penetrate the croud, in order to join the proceſſion. The burial-ſervice on this occaſion was new ſet, *en muſique nombrée*, that is to Muſic in parts, in florid counterpoint, accompanied with inſtruments inſtead of Canto-fermo; and was ſung by the beſt ſingers in France, thoſe in his majeſty's ſervice being there by command; the king juſtly lamenting the death of a perſon who had been ſo great an ornament to his kingdom (*u*). It is ſaid by the biographers of this poet, that he was very fond of Muſic and ſung agreeably.

But another poet of great reputation at this time, and a friend of Ronſard, JOHN ANTHONY BAIF, ſet his own verſes to Muſic;

(*s*) The editor of theſe books tells us, that they contained *Les chant des branles communs, gais, de champagne, de Bourgogne, de Poitou, d'Ecoſſe, de Malte, des Sabots, de la Guerre, & autres gaillardes, ballets, voltes, baſſes dances, lauberrois, allemandes.* Printed at Paris, 1564.

(*t*) This collection is in the Brit. Muſeum.

(*u*) Binet, *Vie de Ronſard.*

not to ſuch Muſic as might be expected from a man of letters, or a Dilettanti, conſiſting of a ſingle melody, but to counterpoint, or Muſic in parts. Of this kind he publiſhed, in 1561, twelve Hymns, or Spiritual Songs; and, in 1578, ſeveral books of Songs, all in four parts, of which both the words and the Muſic were his own. When men of learning condeſcend to ſtudy Muſic *à fond*, profeſſors think the art highly honoured by their notice; but poets are very unwilling to return the compliment, and ſeldom allow a muſician to mount Parnaſſus, or ſet his foot within the precincts of their dominions. Baif, however, was allowed to be as good a muſician as poet; and what entitles him to the more notice here, is the having eſtabliſhed an academy, or concert, at his houſe, in the ſuburbs of Paris, where the performance was frequently honoured with the preſence of Charles IX. Henry III. and the principal perſonages of the court (*x*).

Charles IX. of whoſe reign even French Roman Catholics are aſhamed, was as fond of Muſic as Ptolemy Auletes, Nero, our Henry VIII. and ſeveral other princes, whoſe hearts it could not mend. Many muſicians were patroniſed by this king, particularly Francis Coſteley, his organiſt and valet de chambre; Adrian Le Roy, a luteniſt, and Stephen, a ſinger, both brothers in-law to Ballard, the firſt printer of Muſic in France: with GRANIER, who compoſed hymns, proſes, canticles and ſongs, ſome of which he dedicated to queen Margaret, ſiſter to Charles IX. Merſennus (*y*) gives a curious deſcription of a viol ſufficiently ſpacious to contain young pages, who ſung the treble of raviſhing airs, while he who played the baſe part on the viol ſung the tenor, in order to form a complete concert in three parts, ſuch as Granier and others uſed to perform in the preſence of queen Margaret. Beſides theſe muſicians, ANTOINE SUBIET, ſurnamed *Cardot*, a ſinger, ſtood ſo high in this prince's favour, that, in the year 1572, ſo fatal to the Hugonots, he made him biſhop of Montpellier.

This ſeems the place to ſpeak of poor GOUDIMEL, the greateſt muſician in France at this time, whoſe compoſitions are become ſo

(*x*) See Merſennus *in Genes*, p. 1683, for an account of this eſtabliſhment.

(*y*) *Harmonie Univ.* Liv. iv. *des Inſtrumens* p. 191.

ſcarce

ſcarce, that his name and reputation are more preſerved in pity of his misfortunes, by Proteſtant hiſtorians, than by any knowledge of the excellence of his works, which are now only in the hands of tradition. Of the pſalms and tragical end of this muſician, an account has already been given (*z*); and with reſpect to his having been maſter of Paleſtrina, that point has likewiſe been diſcuſſed (*a*): indeed, his hiſtory is here reſumed, in conſequence of the claim which the French lay to him as a native of their country, which might well be diſputed, as *Franche Compté*, the place of his birth, was not taken by Louis XIV. till the year 1668, more than a century after Goudimel was maſſacred at Lyons. But though he was not ſtrictly obliged to France for his birth, he was indiſputably its debtor for his death.

The earlieſt mention of Goudimel, as a compoſer, that I have been able to diſcover, is in a work entitled *Liber quartus Eccleſiaſticarum Cantionum quatuor vocum vulgò Moteta vocant*, printed at Antwerp, by Suſato, 1554, eighteen years before his death; the firſt part of which will be inſerted on the next plates, p. 267 et ſeq. as a ſpecimen of very pure and correct harmony, conſtructed entirely upon the principles of the Romiſh eccleſiaſtical modes, probably before he became a diſciple of Calvin (*b*).

Another great pſalmodiſt and follower of Calvin, whom the French rank among their beſt compoſers of the ſixteenth century, was CLAUDIN, or CLAUDE LE JEUNE, a native of Valenciennes (*c*). Though *Le Jeune* was his family name, and not added to *Claude* merely to diſtinguiſh him from Claude Goudimel, theſe compoſers are frequently confounded; and I am inclined to believe that Clau-

(*z*) Page 45.

(*a*) Page 185.

(*b*) Draudius, *Bibl. Claſſ.* Tom. II. p. 1609, gives the following title of his Pſalms, without the date: CLAUD. CONDINELLI *ad Pſalmos Davidis Harmoniæ*, 4 *vocum. Pariſ. ap. Adrian Regium*, 4to. But in another place, *Bibl. Exot.* p. 209. he gives us the French title in a more correct and ſatisfactory manner: CLAUDE GOUDIMEL. *Les Pſeaumes de David, miſes en Muſique à quatre parties, en forme de Motets. A Paris, par Adrian Le Roy, et Rob. Ballard*, 1565. *Chanſons Spirituelles de M. Ant. de Muret, miſes en Muſique à 4 parties, par le même: à Paris, Nicol. du Chemin*, 1555.

Claudii Goudimelli *Flores Cantionum*, 4 *voc.* Ludg. 1574. *La fleur des Chanſons des deux plus excellens muſiciens de notre tems, aſſavoir d'Orlande de Laſſus et de Claude Goudimel, à Lyon*, 1576. *Les Pſeaumes miſes en rime François*, par Clement Marot et Theodore Beze, *miſes en Muſique à* 4 *parties*, par Claude Goudimel, 12mo. 1607.

(*c*) See above, p. 46.

din is ſometimes an appellation given to Goudimel as well as Claude Le Jeune: for among the *Motetti del Frutto*, publiſhed at Venice, 1539, there is a motet by Claudin, which could hardly be Claude Le Jeune, who was living in 1598; at which time a print of him was prefixed to his *Dodecachorde*, or Compoſitions upon the twelve Modes of Glareanus, in which he does not appear above forty years of age. He was not only in the ſervice of Henry IV. but in great favour at the court of his predeceſſor Henry III. particularly in the year 1581, at the wedding of the Duc de Joyeuſe, when his Muſic is ſaid, by ſeveral writers of the times, to have had marvellous effects. Thomas d' Embry (*d*), who was his intimate friend, and had the ſtory from Claudin himſelf, relates what happened upon this occaſion in a leſs ſuſpicious manner than the reſt. "This great muſi-"cian," ſays he, "at firſt cauſed a ſpirited air to be ſung, which "ſo animated a gentleman who was there, that he clapped his hand "on his ſword, and ſwore it was impoſſible for him to refrain "from fighting with the firſt perſon he met; upon which Clau-"din cauſed another air to be performed, of a more ſoothing kind, "which ſoon reſtored him to his natural temperament. Such "power," continues he, "have the key, movement, meaſure, and "inflexions of voice over the affections."

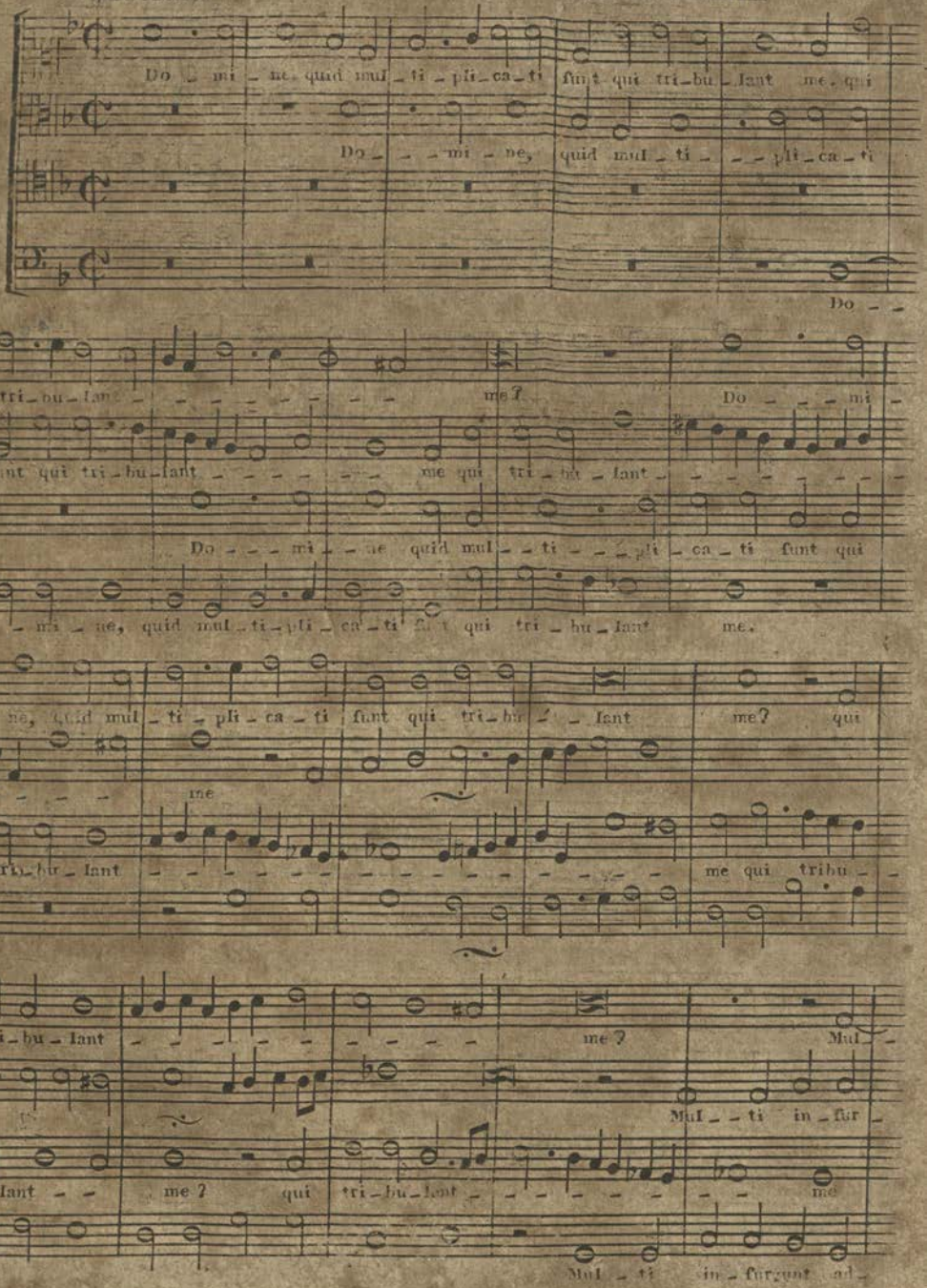
His works conſiſted chiefly of miſcellaneous ſongs, and pſalms; *de melanges, des chanſons, des pſeaumes*, of which he publiſhed many books. His *melanges* conſiſt of ſongs and motets, in French, Italian, and Latin. His ſongs are chiefly French, and in many parts like the madrigals of Italy; of his pſalms, an account has already been given (*e*). Many of his ſingle productions appear in the collections of the times, that were publiſhed in Italy and the Low Countries: I have ſcored ſeveral of them, but have been generally diſappointed in my expectations of excellence. In comparing them with the beſt cotemporary compoſers of Italy and the Netherlands, he appears to have been more a man of ſtudy and labour than of genius and facility.

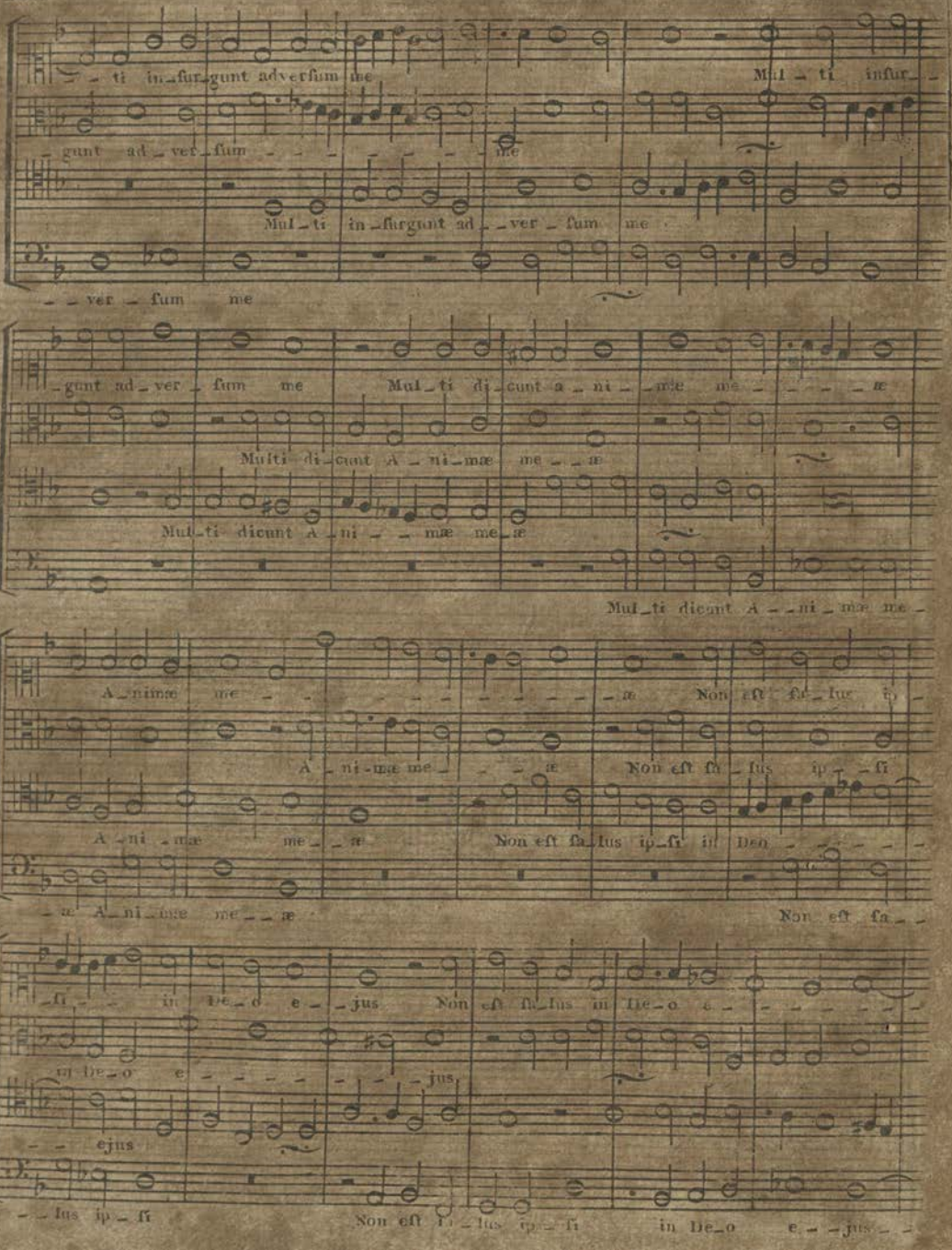
The beſt of his compoſitions that I have found, except his pſalms, the muſical reader may ſee on the plates, p. 271 and 272.

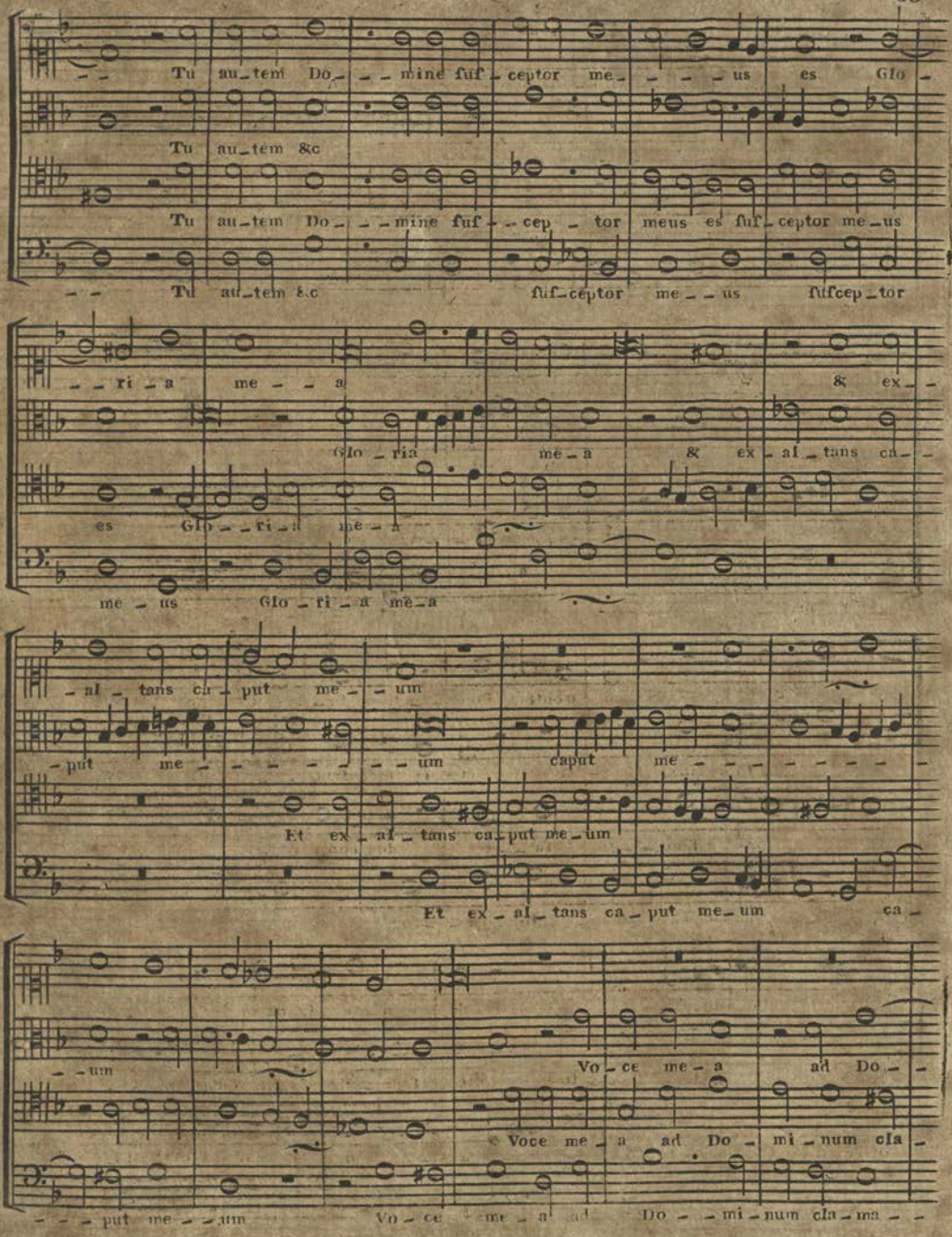
(*d*) *Comment. ſur la Vie d'Appollonius*, Lib. I. chap. xvi. p. 282.

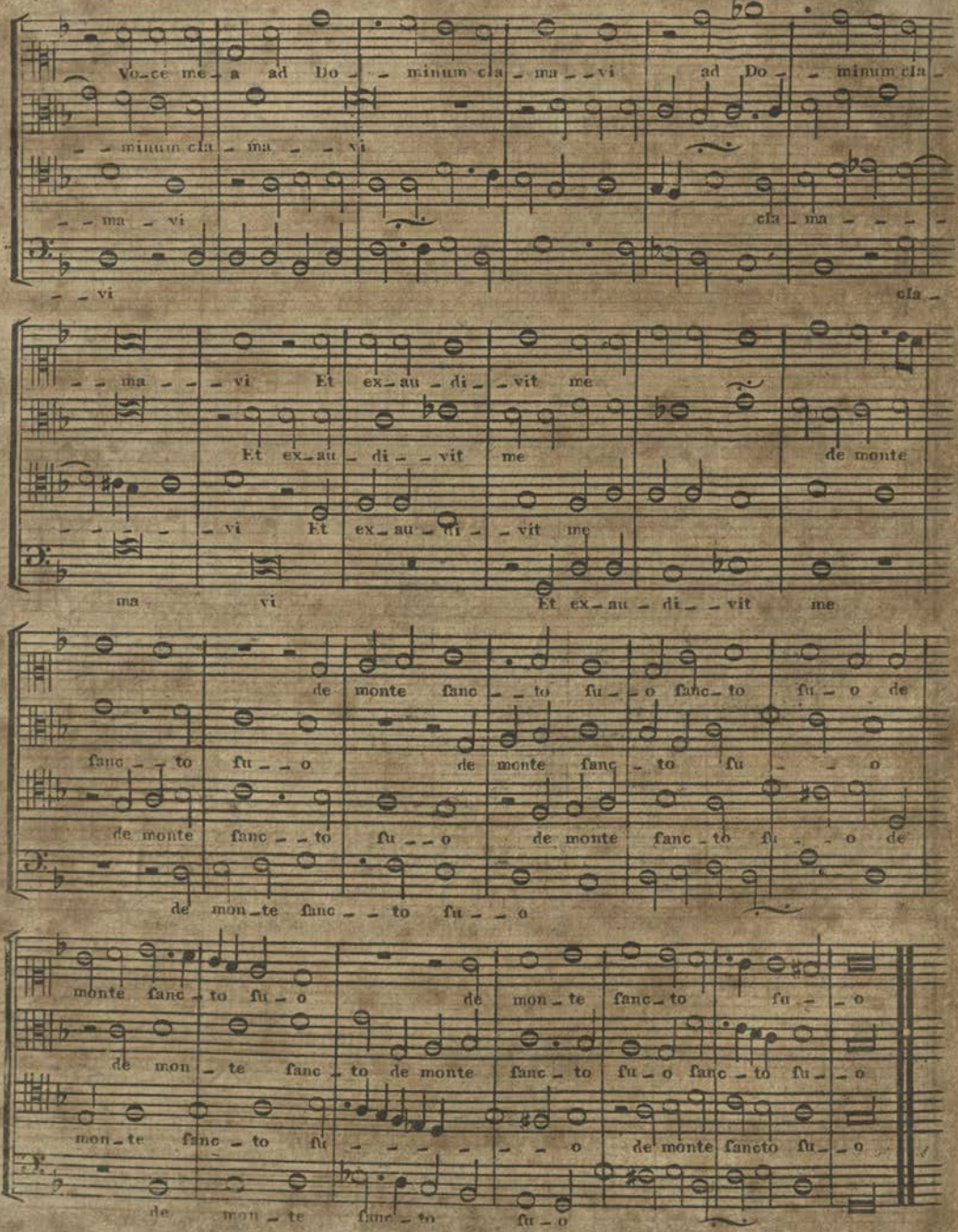
(*e*) *Ubi ſupra.*

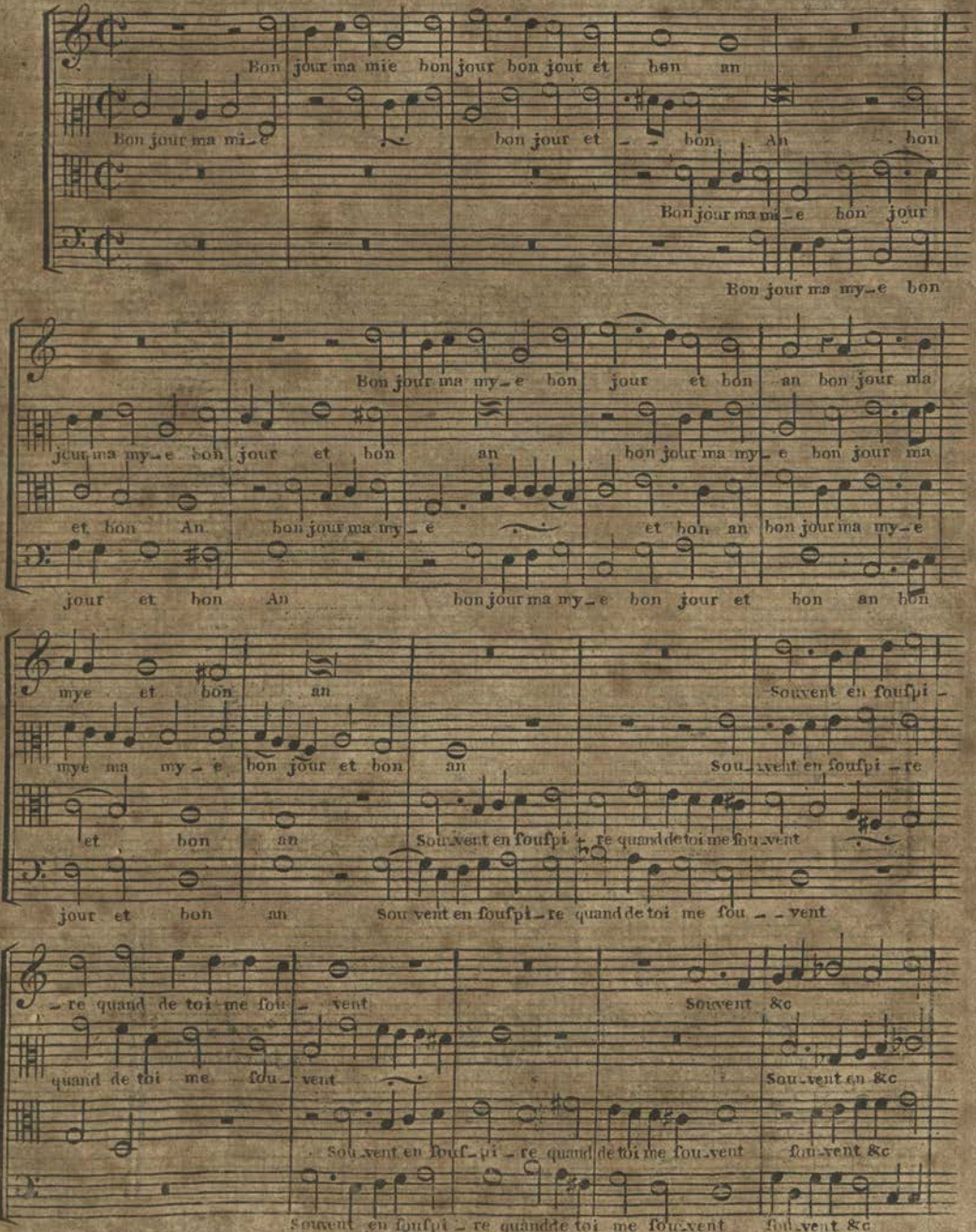
MOTET

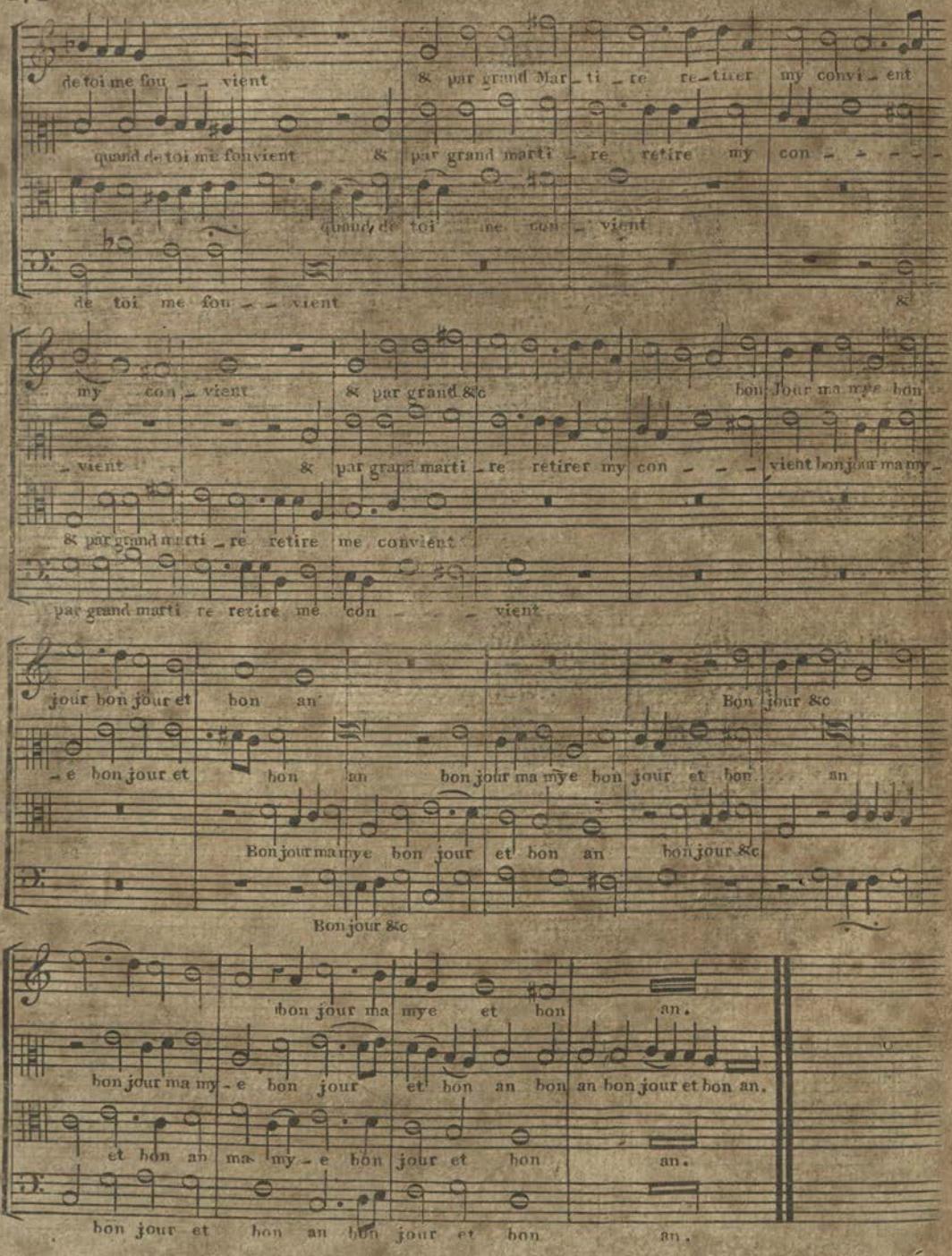

Do - mi - ne quid mul - ti - pli - ca - ti sunt qui tri - bu - lant me, qui
Do - - - mi - ne, quid mul - ti - - - pli - ca - ti
Do - -
tri - bu - lant - - - - - - - - me? Do - - - mi -
sunt qui tri - bu - lant - - - - - - me qui tri - bu - lant - - - - - - -
Do - - - mi - - ne quid mul - - ti - - - pli - ca - ti sunt qui
- - - mi - ne, quid mul - ti - pli - ca - ti sunt qui tri - bu - lant me.
ne, quid mul - ti - pli - ca - ti sunt qui tri - bu - lant me? qui
- - - - me
tri - bu - lant - - - - - - - - - - - - - - - - me qui tribu - -
tri - bu - lant - - - - - - - - - me? Mul -
Mul - - ti in - fur -
- - lant - - me? qui tri - bu - lant - - - - - - - - me
Mul - ti in - furgunt ad -


ti in_fur_gunt adverſum me
Mul_ti inſur_
gunt ad_ver_ſum me
Mul_ti in_ſurgunt ad_ver_ſum me
ver_ſum me
gunt ad_ver_ſum me
Mul_ti di_cunt a_ni_mæ me_æ
Multi di_cunt A_ni_mæ me_æ
Mul_ti dicunt A_ni_mæ me_æ
Mul_ti dicunt A_ni_mæ me_
A_nimæ me_æ
Non eſt ſa_lus ip_
A_ni_mæ me_æ
Non eſt ſa_lus ip_ſi
A_ni_mæ me_æ
Non eſt ſa_lus ip_ſi in Deo
æ A_ni_mæ me_æ
Non eſt ſa_
ſi in De_o e_jus
Non eſt ſa_lus in De_o
in De_o e_jus
ejus
lus ip_ſi
Non eſt ſa_lus ip_ſi in De_o e_jus


Tu au_tem Do_ _ _mine fuf_ceptor me_ _ _ _us es Glo_
Tu au_tem &c
Tu au_tem Do_ _ _mine fuf_ _cep _ tor meus es fuf_ceptor me_us
Tu au_tem &c fuf_ceptor me_ _us fufcep_tor
_ _ri _ a me_ _ _a & ex_
Glo _ ria me _ a & ex _ al _ tans ca_
es Glo_ _ri _ a me _ a
me _ us Glo _ ri _ a me _ a
_ al _ tans ca _ put me_ _ _um
_ put me_ _ _ _ _ _ _um caput me_ _ _ _ _ _ _ _
Et ex _ al _ tans ca _ put me _ um
Et ex _ al _ tans ca _ put me _ um ca_
_ _um
Vo _ ce me _ a ad Do _
Voce me _ a ad Do _ mi _ num cla _
_ _ _ put me _ _um
Vo _ ce me _ a ad Do _ _ mi _ num cla _ ma _ _


Voce me a ad Do minum cla ma vi ad Do minum cla
minum cla ma vi
ma vi cla ma
vi cla
ma vi Et ex au di vit me
Et ex au di vit me de monte
vi Et ex au di vit me
ma vi Et ex au di vit me
de monte fanc to fu o fanc to fu o de
fanc to fu o de monte fanc to fu o
de monte fanc to fu o de monte fanc to fu o de
de mon te fanc to fu o
monte fanc to fu o de mon te fanc to fu o
de mon te fanc to de monte fanc to fu o fanc to fu o
mon te fanc to fu o de monte fancto fu o
de mon te fanc to fu o


Bon jour ma mie bon jour bon jour et bon an
Bon jour ma mi_e bon jour et _ _ bon An bon
Bon jour ma my_e bon jour
Bon jour ma my_e bon
Bon jour ma my_e bon jour et bon an bon jour ma
jour ma my_e bon jour et bon an bon jour ma my_e bon jour ma
et bon An bon jour ma my_e et bon an bon jour ma my_e
jour et bon An bon jour ma my_e bon jour et bon an bon
mye et bon an Souvent en ſouſpi_
mye ma my_e bon jour et bon an Sou_vent en ſouſpi_re
et bon an Sou_vent en ſouſpi_re quand de toi me ſou_vent
jour et bon an Sou vent en ſouſpi_re quand de toi me ſou_ _vent
re quand de toi me ſou vent Souvent &c
quand de toi me ſou_vent Sou_vent en &c
Sou_vent en ſouf_pi_re quand de toi me ſou_vent ſou_vent &c
Souvent en ſouſpi_re quand de toi me ſou_vent ſou_vent &c


de toi me fou _ _ vient
& par grand Mar _ ti _ re re _ tirer my convi _ ent
quand de toi me fouvient
& par grand marti _ re retire my con _ _ _ _
quand de toi me con _ vient
de toi me fou _ _ vient
&
my con _ vient
& par grand &c
bon jour ma mye bon
_ vient
& par grand marti _ re retirer my con _ _ _ vient bon jour ma my _
& par grand marti _ re retire me convient
par grand marti re retire me con _ _ _ vient
jour bon jour et bon an
Bon jour &c
_ e bon jour et bon an
bon jour ma mye bon jour et bon an
Bon jour ma mye bon jour et bon an
bon jour &c
Bon jour &c
bon jour ma mye et bon an.
bon jour ma my _ e bon jour et bon an bon an bon jour et bon an.
et bon an ma my _ e bon jour et bon an.
bon jour et bon an bon jour et bon an.

The determined ſpirit of fugue perhaps never appeared ſtronger than in this ſong, where there is, indeed, great art and ſkill, but ſo little melody and rhythm, that the time and modulation are equivocal from the beginning to the end: for the ſubject is begun on an accented part of a meaſure, and anſwered upon an unaccented; and though the melody manifeſtly begins and ends in the chord of G, yet by keeping F conſtantly natural, there is a ſtronger impreſſion throughout of the key of C than of any other (*f*). Indeed, this compoſition renders the aſſertion of Merſenne very probable, who tells us that "when Claudin firſt preſented his pieces of five, ſix, and "ſeven parts to the maſters of Italy and Flanders, they would not "look at them; and his compoſitions would never have been per-"formed by them if he had not written ſomething in two parts; "in which, however, he at firſt ſucceeded ſo ill, that he confeſſed "himſelf ignorant of the true principles of his art (*g*)."

The names and works of ſeveral minor muſicians of France, of the latter end of the ſixteenth century, are recorded in catalogues; but though I have been able to procure none of them, I ſhall point them out to the curious reader, whoſe enquiries may be more ſucceſsful.

Jean de Caſtro compoſed and publiſhed from 1570 to 1592, many ſongs, ſonnets, and madrigals.

Louis Biſſon transformed *Nicholas du Chemin's* four-part ſongs into duets, and publiſhed ſongs of his own, in 1576, which were eſteemed.

François Rouſſell compoſed ſongs of four, five, and ſix parts, 1577.

Jean Pervin printed at Lyons, ſongs of four to eight parts, 1578.

Nicholas de la Grotte, organiſt to the French king Henry III. compoſed and printed ſongs in many parts, 1583.

Jean Chardavoine made a collection of ſongs in the manner of Vaudevilles, 1585.

(*f*) This was ſtill adhering to the ancient *modes* of the Church, and may be called a *Rag of Popery*; for however *reformed* the author may have thought himſelf in religion, his Muſic was ſtill Papiſtical.

(*g*) *Harm. Univ.* Lib. iv p. 197. and *Diſſert.* Vol. I. p. 148.

Jean

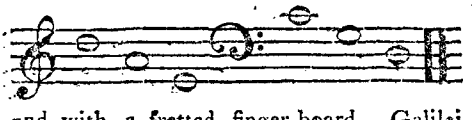
Jean Servenſet Buchanan's Latin verſion of the pſalms, in four, five, ſix, and eight parts, which were printed at Lyons, 1579, quarto; and French ſongs, in the ſame number of parts, that were likewiſe publiſhed at Lyons, 1587.

The LUTE was the moſt favourite and general inſtrument in France, as well as other parts of Europe, about the end of the ſixteenth century; and James and Charles Hedington, natives of Scotland, are ſaid to have been excellent performers upon it, and much in favour with Henry IV. the moſt amiable prince in hiſtory; who, though he is not ſaid to have either underſtood or felt Muſic much, had the art of attaching his ſervants by his condeſcenſion and benevolence more than many others have been able to do by temporary rapture and munificence.

Julien Perichon was another celebrated luteniſt during his reign, whoſe performance ſeemed more agreeable to Henry than that of any other.

The VIOLIN ſeems to have been brought into favour at the court of France before any honourable mention is made of it elſewhere, by the arrival of BALTAZARINI, a great performer on that inſtrument; who, at the head of a *band of Violin-players*, was ſent from Piedmont, by Marſhal Briſſac to Catharine de Medicis, and appointed by that princeſs her firſt valet de chambre and ſuperintendant of her Muſic (*b*). Baltazarini having contributed greatly to

(*b*) The *Violin* with four ſtrings, tuned 5ths, and without the finger-board being *fretted*, is an inſtrument of much later invention than the *tréble-viol*, with ſix ſtrings, tuned chiefly by 4ths: thus,



and with a fretted finger-board. Galilei (*Dial.* p. 147) ſays that "both the violin and baſe, or violoncello, were invented by the Italians, perhaps by the Neapolitans;" and I am unable to confute that opinion. Corelli's violin, now in the poſſeſſion of Signor Giardini, was made in 1578, and the caſe painted by Annibal Caracci, probably ſeveral years after the violin was finiſhed, at which time Anib. Carach was but eight years old. Montagne, who was at Verona 1580, ſays that there were organs and *violins* to accompany the maſs, in the great church. *Journ. du Voyage.*

M. Bonnet. in his patriotic *Hiſt. de la Muſ. et de ſes Effets*, Tom. I. p. 212. however unwilling he was to allow Italian Muſic to be ſuperior to that of his own country, makes in an unguarded moment two very important conceſſions in favour of Italy: firſt, allowing that the moſt curious books and manuſcripts in the *Bibliotheque du Roy* were brought thither by Qu. Catharine de Medicis, from Florence, out of the collection of her great grand-father, Lorenzo il Magnifico:" ſecondly, that "what contributed moſt to the

to the amuſement of the royal family and nobility, by his ingenuity in ſuggeſting magnificent plans, machinery, and decorations, for *Balets, Divertiſſemens*, and other dramatic repreſentations, received the quaint title of *Beaux-joyeux*, by which he ever after continued to be called: and Henry III. having, in 1581, married his favourite minion, the Duc de Joyeuſe, to Mademoiſelle de Vaudemont, ſiſter to his queen Louiſe de Lorraine, almoſt ruined his kingdom in balls, maſquerades, tilts, tournaments, and every ſpecies of expenſive feſtivity, which could be deviſed on the occaſion (*i*).

The queen likewiſe, in honour of her ſiſter's nuptials, gave an entertainment at the Louvre, in which a *Ballet* was exhibited, called *Ceres and her Nymphs*, which was then a new kind of *ſpectacle* in France, *avec une grande Muſique*, compoſed by the celebrated Claude le Jeune. The *Entrées de Balets*, in this fête, were invented by Baltazar de Beaujoyeux, the famous Piedmonteſe performer on the violin, who having publiſhed an account of his deviſes in a book which is now become extremely ſcarce, I ſhall preſent my readers with a ſketch of its contents (*k*).

the *perfection* of Muſic in France, was the great number of Italian muſicians who followed that princeſs, and excited emulation in his country men; it was then that they began to change their rude and ſimple method, in order to conform, in ſome meaſure, to the delicacy of the Italians both in vocal and inſtrumental Muſic." To the concluſion of this period, few of the preſent patrons of Italian Muſic, or even the excluſive admirers of Rameau, will perhaps ſubſcribe, where he ſays, that "ſince the time of Catharine de Medicis, Muſic in France was brought to the higheſt perfection poſſible, by the great genius of the Sieur Lulli, the moſt celebrated muſician we have ever had in our country." Such is the tranſient ſtate of this art, that as ſoon as a new ſtyle is in faſhion, it ſeems neceſſary for a country not only to burn all the old Muſic, but even the books in which it is intemperately praiſed!

(*i*) *Il y eut chaque jours des divertiſſemens nouveaux, qui conſiſtoient en concerts, bals, maſcarades, combats à pied et à cheval, joûtes, tournois, et generalement tout ce qu'on peut imaginer pour contribuer au plaſir d'une cour la plus magnifique et la plus galante qu'on eut jamais vû en France, dont la depenſe fut eſtimée monter à près de quatre millions.* Meneſtrier des Repreſentations en Muſique, p. 192. & Hiſt. de la Muſ. Tom. I. p. 217.

A more modern French writer eſtimates the expence of this fête at 112,000 crowns, equal to ſix millions of the preſent French Livres, and £. 250,000 ſterling.

(*k*) My copy, the only one I ever ſaw, was purchaſed at the ſale of the late honourable Topham Beauclerc's library; and has for title, *Balet comique de la Royne, faict aux nopces de Monſieur le Duc de Joyeuſe & Mademoyſelle de Vaudemont ſa ſœur. Par* Baltazar de Beaujoyeulx, *Valet de Chambre du Roy, & de la Royne ſa mere.* A Paris 1582. Par Adrian le Roy, & Robert Ballard. The types and paper are equal in beauty to thoſe of Elzevir in the next century. And the Muſic, though cut in wood, is much more clear and neat than any I ever ſaw of the kind.

The

The deſcription of this Balet, which is printed in quarto, dedicated to the king, Henry III. is preceded by innumerable copies of complimentary verſes to the author, in Latin and French, all in the *fade* and tumid ſtyle of the times on ſuch occaſions. In the preface, Beaujoyeux tell us, that "he had blended together Poetry, Muſic, "and Dancing, in a manner, which if ever done before, muſt have "been in ſuch remote antiquity, that it may now well be called new; "as the ancients never recited verſes without Muſic, ſo Orpheus "never played without ſong. I have, however, given the *firſt place* "*to* DANCING (*l*)", ſays he, "and aſſigned the ſecond and third "to Poetry and Muſic, in order to gratify at once the eye, ear, and "underſtanding."

And this ſeems the origin of the *Balet Heroique*, as well as *Balet Hiſtorique*, in France; where Dancing has been long more ſucceſſfully cultivated than elſewhere, and where it ſtill holds the *firſt place* on the ſtage. It would be a vain imagination now to expect any Muſical Drama to ſucceed in France without Dancing, either *analogue*, or *en divertiſſimens*; interwoven in its texture, or introduced between the acts. And, unluckily for Muſic, the theatres, in other parts of Europe, have ſo far adopted the *Coſtume* of the French ſtage, that no Opera, however excellent in poetry, compoſition, and performance, can ſupport itſelf without the aid of ſuch ſplendid ballets as double the expence of the exhibition. Indeed, it has for ſome time ſeemed probable, that *ſinging* at the Italian Opera, in England, would ſoon be ſo totally neglected and forgotten, that poſterity would only know by tradition that it had ever conſtituted the principal part of ſuch an amuſement. At ſome future period, not very diſtant perhaps, ſomebody or other may be *bold be ſay*, that "there "uſed formerly, as I have been told, to be *ſinging* at the Opera;" which the fine gentlemen of the time, who only enter the theatre for the *Dance*, and conſtantly to the great comfort of lovers of Muſic who are near them, retire into the Coffee-room when it is over, will find it difficult to believe.

(*l*) *J' ay toutefois donné le premier tiltre & honneur à la* DANCE, *&c.*

When

What the Dancing at the ſuperb and coſtly fête, deſcribed by de Beaujoyeux, may have been, I know not; but of the Muſic, which is printed, we are enabled to judge: and, upon ſcoring a great part of it, both vocal and inſtrumental, I find it very contemptible, even for the time when it was compoſed. The counterpoint, indeed, is not incorrect; nor can the French be juſtly accuſed of ever being deficient in the mechanical rules of compoſition, ſince they were firſt eſtabliſhed; but for fancy, air, and rhythm, there is not a paſſage in this whole performance, except in a few of the dances, by which we are reminded of their exiſtence (*m*).

In the Operas of Lulli and Rameau, the Muſic of the dances was always infinitely more admired by foreigners than that which was ſung; becauſe it was neceſſarily more marked and accented: that is, in what was danced, *ſome* determined meaſure and movement was always perceptible; but this was ſo little the caſe in what was ſung, that it is related of Fauſtina, the celebrated ſinger and wife of Haſſe, that in her way through Paris to England, being carried to the ſerious French Opera, ſhe remained ſilent there full half an hour, and then cried out, "but when ſhall we have an air (*n*)?" So confounded were airs and recitatives together, at this theatre, it was a natural enquiry for an Italian to make. But had this excellent performer heard the Muſic to de Beaujoyeux's Balet, which was compoſed long before the invention of *recitative*, ſhe might have aſked the ſame queſtion; for there is in it nothing that reſembles an air, or which ſeems to imply a ſelection of notes, or to ſuggeſt a reaſon for one ſound being higher or lower, quicker or ſlower, than another.

(*m*) It ſeems as if Dancing could not ſubſiſt without a marked meaſure; indeed, when Poetry is ſung to ſounds without meaſure, it becomes worſe than proſe. In the ſame year that this Balet was performed at Paris, a book was publiſhed at Venice with the following title: *Il Ballerino di M. Fabritio Caroſo da Sermoneta, diviſo in due Trattati; con Intavolatura di Liuto, & il Soprano della Muſica nella ſonata di ciaſcun Ballo*, 1581. The tunes for all theſe dances, though not very beautiful in other reſpects, are well accented, phraſed, and divided into an equal number of bars, with as much ſymmetry as thoſe of the preſent times. And there is a circumſtance attending this publication of importance to a muſical hiſtorian, which is, that the pulſations of the meaſure throughout the Muſic of theſe dances, are regularly *barred*, which is not the caſe with that of *Le Balet de la Royne*, nor with any Muſic of the ſixteenth century that I have ſeen.

(*n*) MS. papers of M. Diderot.

It muſt be remembered, that the Muſic of this old French Ballet was not compoſed by Baltazarini, the Italian, who only acted as Ballet-maſter on the occaſion, but by Meſſrs. de Beaulieu, and Salmon, of the king's band, whom his majeſty had ordered to aſſiſt him in compoſing and preparing all that was *moſt perfect* in Muſic for this feſtival; "and M. Beaulieu," ſays Baltazarini, "whom all pro-"feſſors regard as an excellent muſician, has, on this occaſion, even "ſurpaſſed himſelf, aſſiſted by Maiſtre Salmon, whom M. Beaulieu "and others highly eſteem in his art."

The inſtruments employed in the performance of this Muſic were *des orgues, doulces* (*douces*). In the vault, or roof of the building, were placed *ten bands of Muſic* (*dix concerts de Muſique*) of different kinds, which were to ſerve ſometimes as echos to the ſingers; by which is meant the players of the Ritornels, or Symphonies of the vocal airs. There were other performers for the interludes, or pieces between the ſongs (*o*).

Of the excellence of this Muſic a judgment may be formed by the ſpecimens on the following plates. And to convince the muſical readers of the wretched ſtate of melody at this time in France, it will be ſufficient to preſent them with the two *Solo verſes* p. 281 and 282. in writing which, the inventor had not even the embarraſſment of a baſe to check his fancy; and yet, it does not ſeem poſſible to produce a more unmeaning melody by any other arrangement of the ſame notes.

Dix Violins are ſaid to come in, five of a ſide, *pour joüer la premiere entrée du Balet*. Theſe violins ſeem merely introduced to play to the dancers, without being ſuffered to accompany the ſinging, or join in the concerts or ſymphonies. The only fragment of tolerable melody, which the whole book can furniſh, is what Baltazarini calls *un ſon fort gay, nommé la Clochette* (*p*).

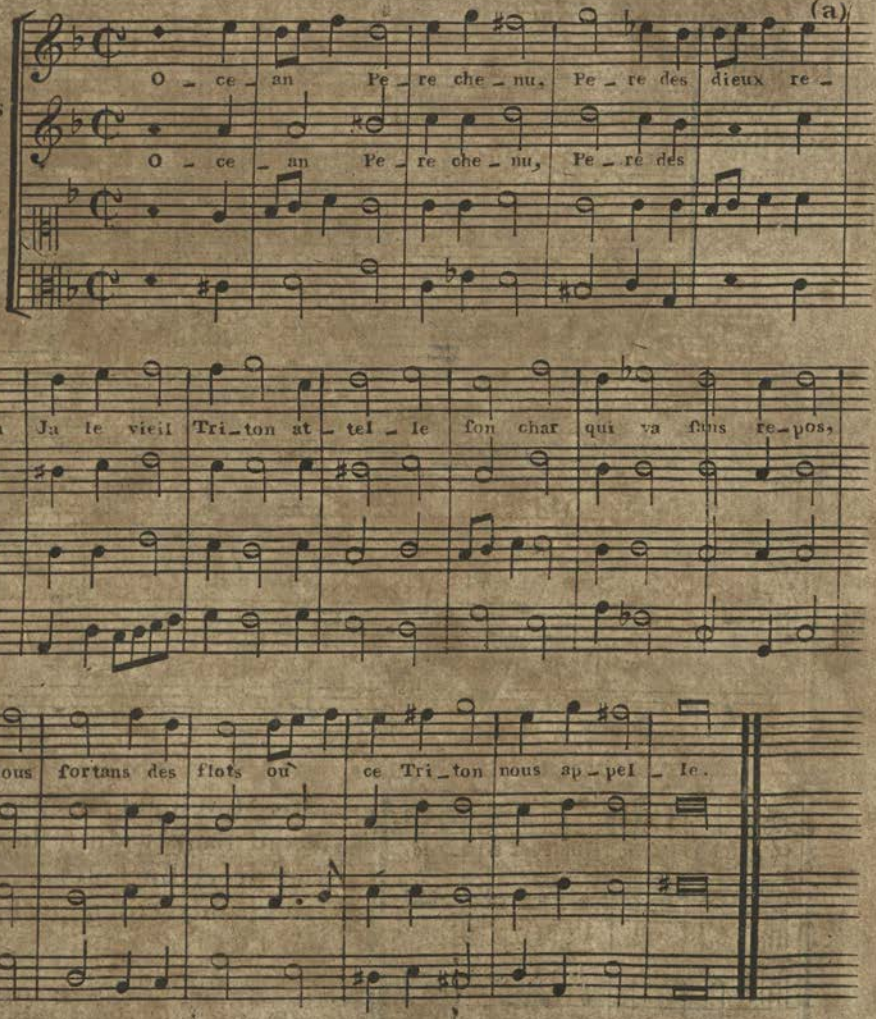
(*o*) The inſtruments mentioned are hautboys, cornets, ſacbouttes, *violoncelli*, lutes, lyres, harps, flutes, and le flageolet, played by le Sieur Juvigny, its original inventor.

(*p*) In ſcoring the dances, in five parts, they ſuggeſt a reaſon for the *accent* appearing ſtronger in them than in any other old French Muſic; which is, that they are almoſt all in ſimple counterpoint, of note againſt note, which prevents confuſion in the meaſure, and gives energy to every paſſage that is well phraſed by the compoſer. There are a few paſſages in the other dances in gavot time, which afterwards became common throughout Europe.

EXTRACTS

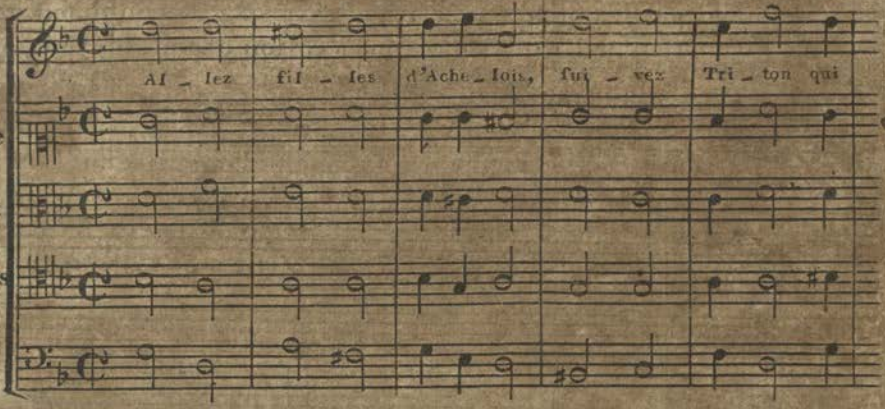
Extracts from LE BALET COMIQUE DE LA ROYNE, Publiſhed by BALTASAR DE BEAUJOYEULX, 1582, one year after the Performance. The Muſic was Compoſed par les Sieurs BEAULIEU ET SALMON, by command of his Ma-jeſty King Henry III of France, on occaſion of the Nuptials of the DUKE DE JOYEUSE.

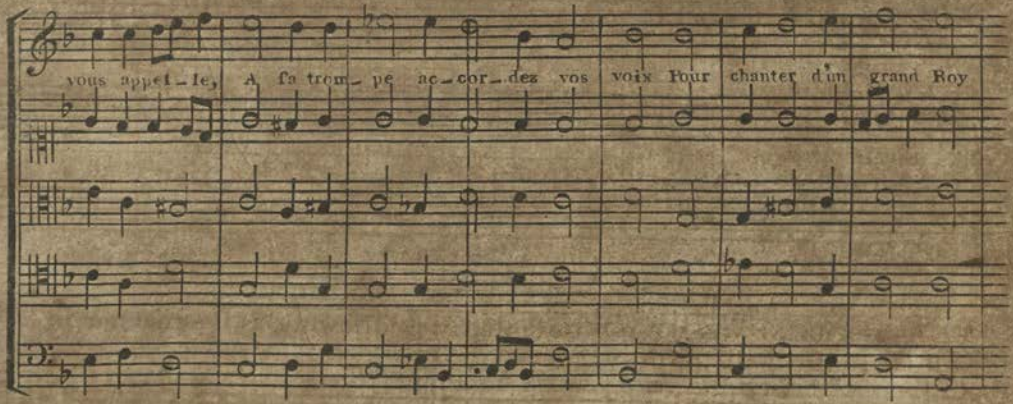
Le Chant des Sereines, or Siren's Song. A 4 Parties

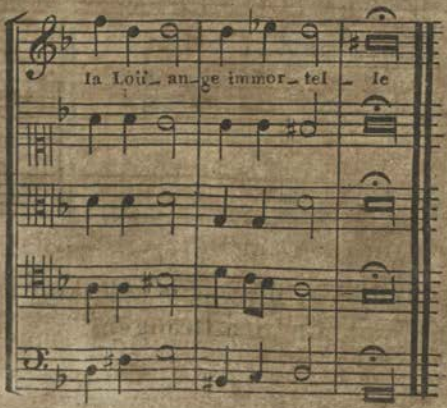


(a) Either the Time is changed here to Triple, or the Bar is to be com-pleated by ſome rule of Prolation to which I am a ſtranger.

Reponſe de la Voute doree aux Sereines. A 5 Parties



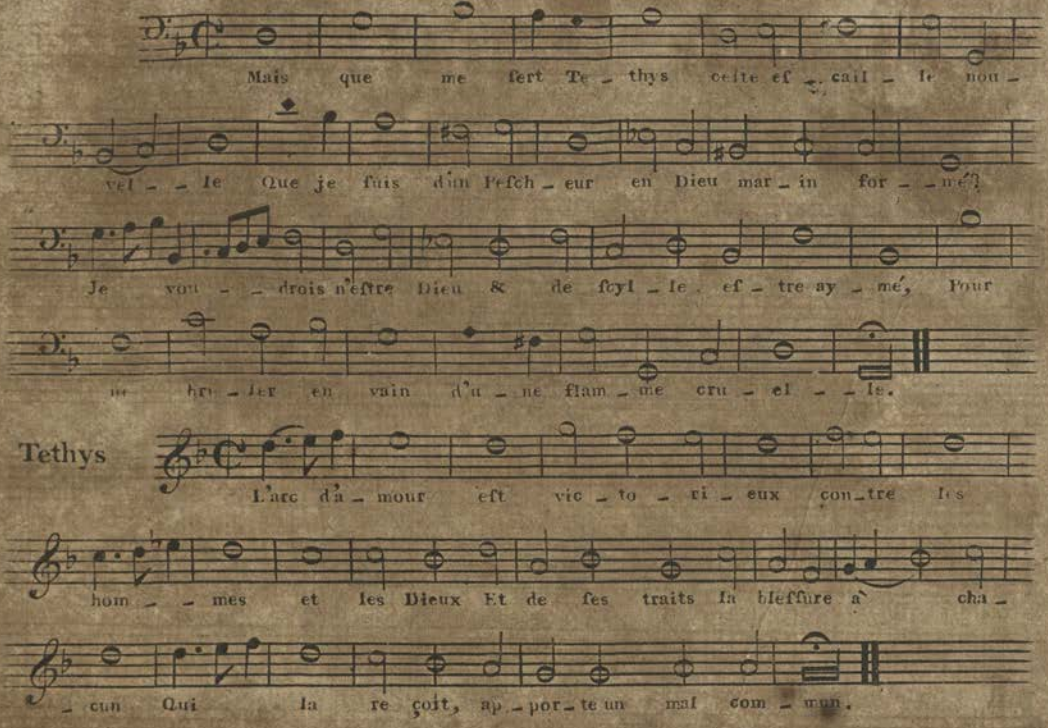




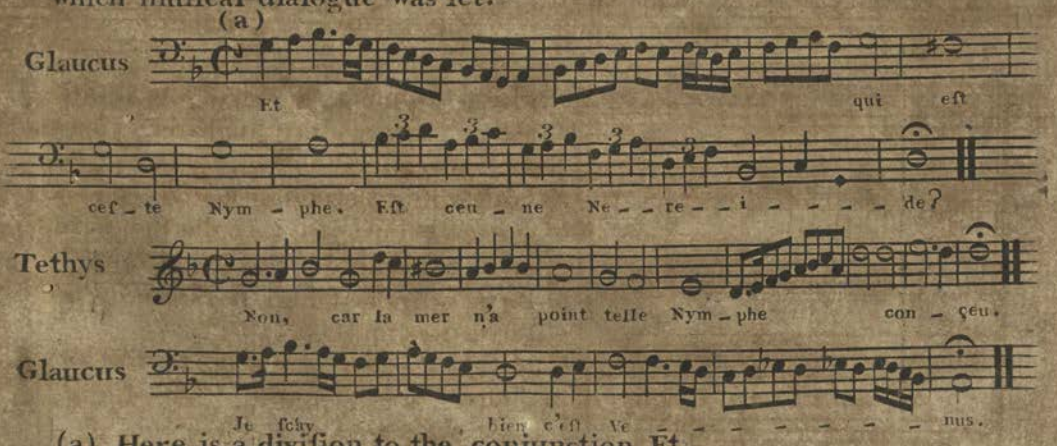
This Movement is repeated to ſix dif - ferent ſtanzas, which the Sirens ſing to the preceding Muſic.

Though this Movement begins and ends on the Chord of G, yet the Key is ſo far from being aſcertained, that no two Bars, or indeed half Bars, are in the ſame Key.

Chant pour Glauque.



As Recitative was not now invented, the following is the manner in which muſical dialogue was ſet.



(a) Here is a diviſion to the conjunction Et.

Tethys

Tu es en - - cor de - - - çeu, Et - - - le a chaſ -

- - ſé Ve - - - - nus dans le Jar - - dins de Gni - - de.

Glaucus

C'eſt donc Ju - - non.

Glaucus

Tethys

Tu te de - çois. Et - - ce la Ju non des Fran - çois?

(b) Qu: of Fr: Wife to Hen: III,

(b)

Ce n'eſt Ju - - non: C'eſt Lo - y - - ſe, & ſon

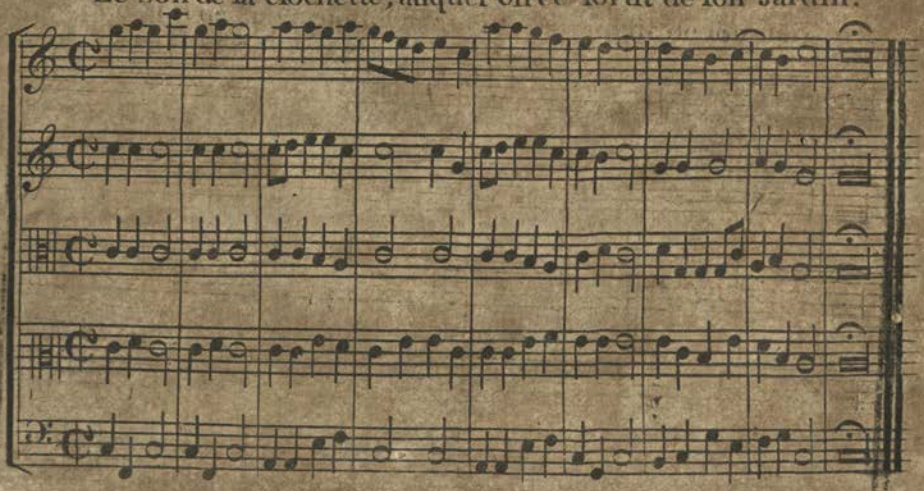
(c)

nom paſ - - ſe en pou - voir tous les noms

de Ju - - - - - non.

(c) This Roulement and that on the preceding page will ſerve as ſpecimens of the diviſions then in faſhion.

Le Son de la clochette, auquel Circé ſortit de ſon Jardin.



I have dwelt the longer on this performance as it is the only French Theatrical Muſic extant of the time. And in comparing it with that of Lulli, it appears that he did not diſdain to comply with the national taſte, which had been long eſtabliſhed, with reſpect to meaſure and melody: he certainly added much to both, but conformed to the *Genre*.

Francis Euſtache DU CAURROY, born 1549, was the moſt celebrated muſician of his time; being called by his cotemporaries *le prince des profeſſeurs de Muſique*, the prince of muſicians. He was Maeſtro di Capella to Charles IX. Henry III. and IV. Canon of the Holy Chapel at Paris, and Prior of *S. Aioul de Provins*. This compoſer was very much beloved by the learned and elegant Cardinal du Perron; who not only wrote verſes frequently for him to ſet to Muſic, but, after his deceaſe, 1609, honoured his memory with an epitaph, which is inſcribed on his tomb, near the pulpit of the Church *des grands Auguſtins* (*q*).

This tomb is ſaid to have been erected by the ſucceſſor of du Caurroy, Nicholas Formé; and an act of generoſity and goodneſs of heart, ſo uncommon, deſerves to be recorded, however difficult it may be to produce teſtimonies of his muſical abilities.

I am ſorry that the compoſitions of du Caurroy do not correſpond with the expectations which his great patron and panegyriſt has excited, or with thoſe which Merſennus encourages, when he propoſes it as a problem of difficult ſolution, whether Claude le Jeune or du Caurroy was the beſt compoſer? I have ſcored one of his canons which is given as a miraculous effort of genius, and ſaid to be in ſix parts, though three of them are mere *rempliſſage*, that have nothing to do with the ſubject, and I find it miſerable (*r*).

It

(*q*) In this epitaph it is ſaid, in the flouriſh of friendſhip and monumental praiſe,

——— *quem virum, nec Hiſpania,*
Nec Gallia, nec Italia modo, ſed omnis
Europa, Muſicorum principem, invidia
Admirante, confeſſa eſt ———

but in all my muſical reading and enquiries I have never found that either his name or works had penetrated into Italy, Germany, or England. It has perhaps with as little truth been ſaid by the panegyriſt of our Dr. Blow, that his compoſitions had been ſung at St. Peter's Church in Rome. It muſt be owned, however, that the praiſe we beſtow on our old eccleſiaſtical compoſers, Tallis and Bird, the cotemporaries of du Caurroy, though leſs ſplendid and extenſive, is ſomewhat more ſincere and ſolid; for we ſtill continue to perform their works in our cathedrals.

(*r*) There are no people in the univerſe ſo grateful to their muſicians as the French; not

It is obſerved, by the author of *Eſſay ſur la Muſique* (*s*), that none of Caurroy's works remain, except a *Maſs for the dead* for four voices, without accompaniment; "of which," ſays he, "it is impoſſible "to judge, being in *perpetual* (meaning, perhaps, plain) counter-"point, and compoſed in ſquare notes, like plain-chant." It is hardly poſſible to ſuppoſe this learned muſician is not able to read ſquare notes, or to judge of the perpetual counterpoint, if he had thought it worth ſtudying. And it is unlucky that he was unable to find a work called *Melanges de la Muſique de Euſtache du Caurroy, Maiſtre de la Muſique de la Chappelle du Roy*, publiſhed at Paris by his nephew André Pitart, and dedicated to the Duc de Bouillon, 1610; becauſe, he would there have found the very *Noëls*, or Chriſtmas Carols, which have only arrived at his knowledge by tradition (*t*). It does not, however, appear that they contain many pretty *melodies* or *minuets*.

The *Fantaſies* are extremely dry and deſtitute of ideas; many of them being only *Diſcants* upon hymn tunes, uſed as themes or Canto-fermo, like thoſe of Claude le Jeune in his *Dodecachorde*, but leſs ingenious and pleaſing.

The following *Noël*, or Carol, is the moſt pleaſing compoſition that I have been able to find in this collection.

ſo much perhaps for the love of the art, or abilities of the artiſts, as the honour of their country; and it ſeems on this principle, that long after their performance is forgotten, and every veſtige of their productions annihilated; when their genius and talents reſt ſo entirely on tradition, that to furniſh ſpecimens of compoſition by Orpheus and Amphion would be ſcarce more difficult; ſtill making the moſt of the faint whiſpers of Fame, they augment their force by uttering them through her *Stentorophonic Tube*, or *ſpeaking-trumpet*, till they become audible to all mankind. Indeed, their writers, like the ancient monks of *Pſalmody Iſland*, in the dioceſe of Niſmes, who vowed *eternal praiſe, laus perpetua*, never let a ſingle circumſtance, which will reflect honour on their country, remain a moment unſung.

(*s*) Tom. III. p. 403.

(*t*) *C'eſt une tradition generalement repandue que nos Noëls, tant connus et tant chantés etoient des Gavottes et des* MENUETS, *d'un Ballet que du Caurroy avoit compoſé, pour Charles* IX. *Si cela eſt, outre le Talent du Contrepoint, il avoit celui de compoſer de Jolis Chants.* Ib. There certainly is not one *minuet* or ſingle movement in *triple-time* throughout the *Melanges*, which are now before me, and conſiſt of *Noëls, Hymns, Chanſons*, and *Fantaſies* to the number of thirty. Nor is it eaſy to prove, that the dance called a *Minuet*, (*Menuet* Fr.) was invented ſo early as the reign of Charles IX. at leaſt no ſuch term appears in any Gloſſaries of the times. Cotgrave defines *Menuet* "a ſweet apple that yields excellent cyder."

NOEL

NOËL.

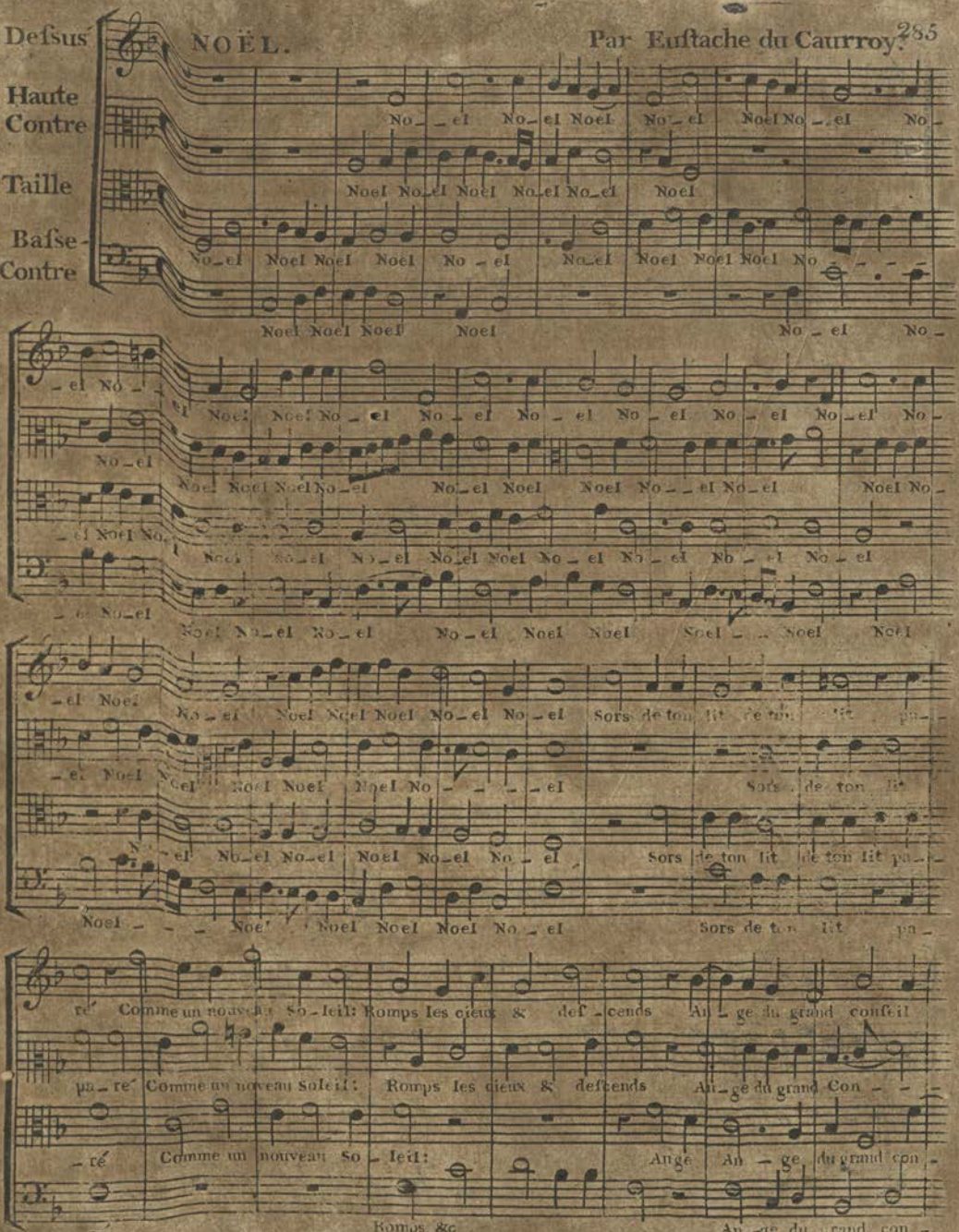
Par Eustache du Caurroy.

Defsus

Haute Contre

Taille

Baſse-Contre



En _ _ fant Mais Hom _ me Dieu Mais Homme Dieu fils du tres-haut qui por_

_ feil En _ fant Mais &c Homme Dieu fils du tres haut qui

_ _ feil En _ fant Mais Hom _ me Dieu Mais Homme Dieu fils du tres haut qui por_ _

feil En _ fant Mais Homme Dieu fils du tres haut

_ te qui por _ te Ta grand princi_pau_té sur ton Es_pau _ le for _ _ te No _

for _ te Ta sur son Es paule for _ te

_ te Ta grand princi_pau _ _ té Sur ton Es_paule for_ te Noel Noel _ _

Qui por _ te Ta grand princi_pau _ té sur ton Es_pau _ _ le for _ te

el Noel _ _ Noel No _ el Noel No _ el No _ el No _ el No _ el No _

No_el No_el Noel No_el _ No_el No_el Noel No_el _ No_el Noel _ _

_ Noel _ _ Noel _ _ Noel Noel Noel Noel Noel _ Noel No_el No_el Noel No _

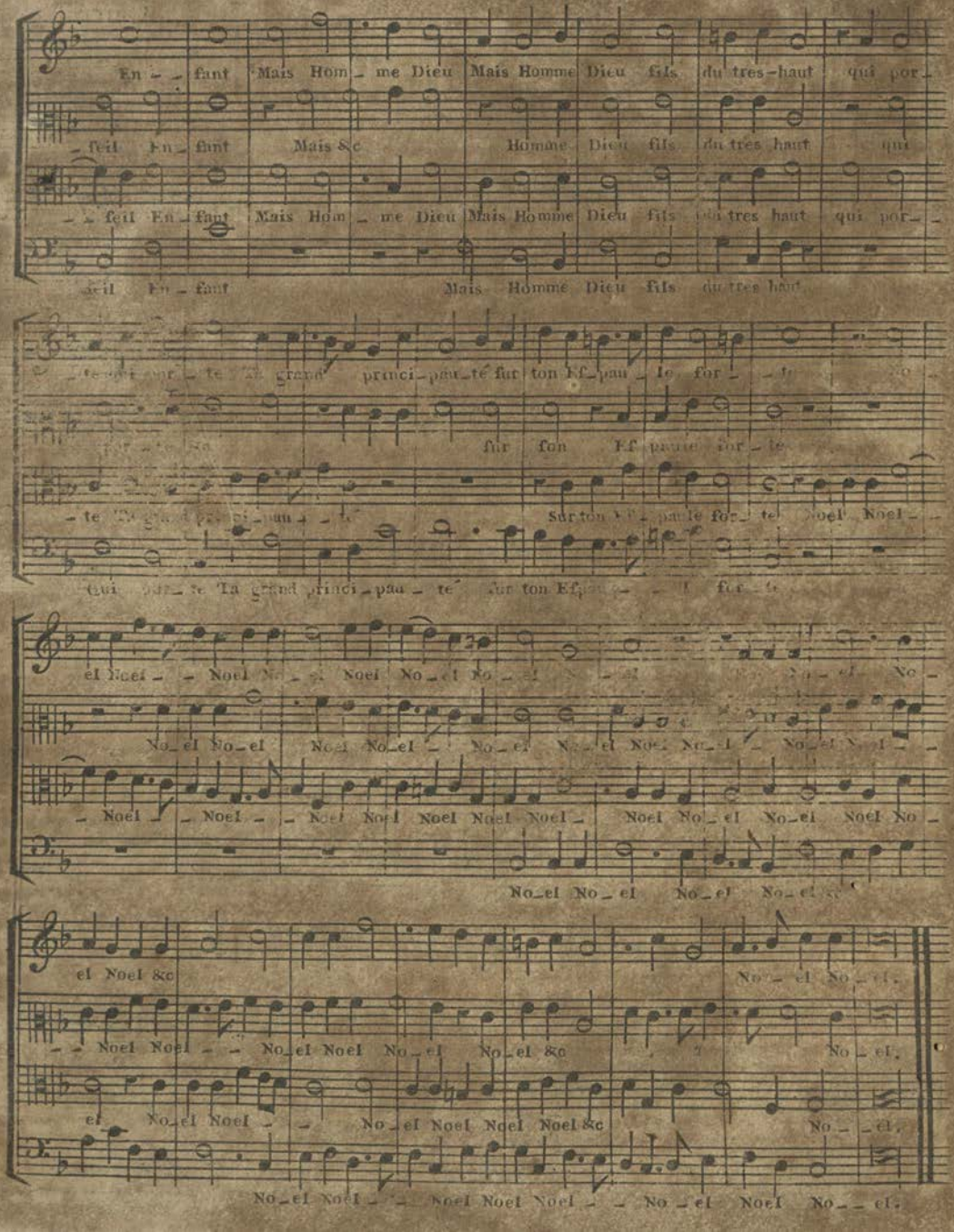
No_el No _ el No_el No_el &c

el Noel &c No _ el No _ el.

_ _ Noel Noel _ _ No_el Noel No_el No_el &c No _ el.

el No_el Noel _ _ No_el Noel Noel Noel &c No _ _ el.

No_el Noel _ _ Noel Noel Noel _ _ No _ el Noel No _ _ el.



JAQUES MAUDUIT is ſaid to have been a great muſician in the time of Henry IV. who accompanied wonderfully on the Lute (*u*). We are likewiſe told, that he added a ſixth ſtring to viols, which had originally but five; and that he was the firſt in France who introduced theſe inſtruments in concert, inſtead of baſe-viols (*x*).

Pere Merſenne, who had a particular regard for this muſician, has given us an engraved head and eloge of him in his *Harmonie Univerſelle* (*y*); with the chief part of which I ſhall preſent the reader, and then cloſe my account of the Muſic and Muſicians of France, during the ſixteenth century.

"Jaques Mauduit, deſcended from a noble family, was born 1557. "He had a liberal education, and travelled during his youth into "Italy, where he learned the language of that country, together "with Spaniſh and German, which, with the literature he had ac- "quired at college, enabled him to read the beſt authors of almoſt "every kind. He had a general knowledge of moſt ſciences as "well as of mechanics; and ſtudying Muſic with unwearied dili- "gence, without any other aſſiſtance than that of books, he ren- "dered himſelf ſo eminent that he was honoured, even during his "life, with the reſpectable title of *Pere de la Muſique*," Father of Muſic. "And with reaſon," ſays his panegyriſt, "being the in- "ventor of good Muſic in France, by the many excellent works he "publiſhed, both vocal and inſtrumental, which have been long "the ornament of our concerts.

"His merit obtained him admiſſion into the famous Academy "of Muſic, inſtituted by the learned Baïf, 1583; and many wri- "ters of his time ſeem to have produced their poetical effuſions, "in order to have them immortaliſed by the airs of Mauduit.

"The firſt compoſition in which he diſtinguiſhed himſelf as a "learned harmoniſt, was his Maſs of *Requiem*, which he ſet for the "funeral of his friend, the celebrated poet Ronſard; it was after- "wards performed at the funeral of Henry IV. and, laſtly, at his "own, 1627, under the direction of his ſon Louis Mauduit, at

(*u*) *Eſſai ſur la Muſique*, Tom. III. p. 519.
(*x*) *Harm. Univerſ. de Merſenne, pref. generale.*
(*y*) *Liv. 7. des Inſtrum.* p. 63.

"which

" which time Merſennus officiated in the ſacred function, as prieſt.

" He left behind him innumerable maſſes, hymns, motets, fancies, " and ſongs. A ſmall hereditary place at the court of requeſts deſ- " cended to him from his father, which he ſeemed to exerciſe for " no other purpoſe than to oblige and ſerve his friends. At the ſiege " of Paris, when the Faüxbourg was taken by ſtorm, he ventured " through the victorious ſoldiers to the houſe of his friend Baïf, then " dead, and ſaved all his manuſcripts, at the hazard of his own life.

" Upon a ſimilar occaſion, in which there was ſtill greater diffi- " culty and danger, he ſaved the *douze modes* de Claude le Jeune, " and his other manuſcript works, at the time that this compoſer " was ſeized at the gate of St. Denis, as a Hugonot; ſo that all " thoſe who have ſince received pleaſure from the productions of " this excellent maſter, are obliged to Mauduit for their preſerva- " tion, as he ſaved them from deſtruction by ſeizing the arm of a " ſerjeant at the very inſtant that he was going to throw them into " the flames; perſuading the ſoldiery that theſe papers were perfect- " ly innocent and free from Calviniſtical poiſon, or any kind of " treaſon againſt the League: and it was by his zeal and addreſs, " with the aſſiſtance of an officer of his acquaintance, that Claude " eſcaped with his own life."

Such are the praiſes beſtowed on Jaques Mauduit, by his friend the learned and benign Merſennus, whoſe diligence, ſcience, and candour, far ſurpaſſed his taſte. The *Requiem*, by Mauduit, is printed in the *Harm. Univ.* in five ſeparate parts; but in ſcoring it, neither the harmony nor modulation offer any thing that is either curious or uncommon, at any period of counterpoint. It is in literally *plain* counterpoint of crotchets and minims moving all together, as in our cathedral chanting. The chief merit of this production is in the exact accentuation of the words, *à l' antique:* a minim for a long ſyllable, and a crotchet for a ſhort.

Merſennus, in his Commentary on Geneſis, has illuſtrated his muſical remarks with many of his friend Mauduit's compoſitions, whence I have not been able to extract the leaſt fragment that will do honour to this compoſer, or his country.

CHAP.

CHAP. V.

Of the Progreſs of Muſic in Spain *during the Sixteenth Century.*

IT ſeems as if the Spaniards were placed lower among European muſicians at this time than in equity they ought, by thoſe who imagine *Morales* to have been the *firſt* practical muſician of eminence in that country, and *Salinas* the *only* theoriſt that was produced there during the ſixteenth century. Indeed, we know but little of the ſtate of Muſic in the interior parts of that kingdom during this period; but, if we may judge by the muſicians it furniſhed to the Papal Chapel, both compoſers and ſingers, we may conclude, that the richeſt and moſt powerful nation in Europe, as Spain then was, would not breed muſicians as the Africans do ſlaves, or the Circaſſians women, merely to tranſport them for the uſe or pleaſure of others; they could doubtleſs then have afforded to keep a few for their own amuſement.

The Spaniards, ſo far from neglecting Muſic, ſeem to have taken it very early into the circle of the ſciences in their univerſities; for Salinas tells us (*z*), that the muſical profeſſorſhip, which was conferred upon him at Salamanca, had been founded and endowed by Alfonzo, king of Caſtile, ſurnamed the Wiſe (*a*). And Bartolomeo Ramis, the opponent of Franchinus, in 1482, we have already ſeen (*b*), was public profeſſor of Muſic at Toledo, and afterwards at Bologna. Of Guillerm de Podio, a prieſt, we have likewiſe a work entitled *Ars Muſicorum, ſive Commentarium Muſicæ Facultatis*, publiſhed 1495, and another written in the Spaniſh language, by Franceſco Trovar: *Libro di Muſica Pratica*, Barcelona, 1519. *Arte di Canto Llano*, del Alfonſo de Caſtillo, Salamanca, 1504. *El Maeſtro o Muſica de viguela de mano*, by Don Ludovicus Milan, a

(*z*) *De Muſica, in præf.*

(*a*) This Prince, who reigned from 1252 to 1284, was the great aſtronomer, whence the Alphonſine Tables had their name.

(*b*) *Supra*, p. 155.

nobleman

nobleman of Valentia, 1534. *Silva di Sirenas*, or a treatiſe on the *Vitruela*, or viol, by Henrico de Valderrabano, Valladolid, 1547. *Arte de la Muſica*, by Melchior de Torres, alcala de Herrares, in New Caſtile, 1554. At the ſame place likewiſe was publiſhed, in 1557, *Tratado de Cifra nueva para Tecla, Harpa y Vieguela Canto Llano, de Organo y Contrapunto*, by Lud. Venegas de Hineſtroia. There was likewiſe publiſhed at Alcala by Cyprian de la Huerga, a Ciſtertian monk, who died 1560, a treatiſe *De Ratione Muſicæ et Inſtrumentorum uſu apud veteres Hebræos*; and, at Granada, 1555, *Libro de la Declaration de Inſtrumentos*, by Joan Bermudo.

All theſe writers on the ſubject of Muſic, and many more, appeared in Spain before Salinas; of whom, and of his treatiſe, in conſideration of its ſcarcity, as well as the great reputation he acquired as a theoriſt, it ſeems neceſſary to give a more ample account.

FRANCIS SALINAS, a native of Burgos in Spain, was blind from his infancy, having, as he ſays, ſucked in that calamity with the infected milk of his nurſe. His parents, ſoon perceiving that the ſtudy of Muſic might be purſued by him in ſpite of this misfortune, had him taught very early to ſing, and play upon the organ. It was by mere accident that he acquired any knowledge in the learned languages; for while he was a boy, a young woman, celebrated for her knowledge in the Latin tongue, and who was going to take the veil, having a great deſire to learn to play on the organ, came to his father's houſe, and, in return for the leſſons which ſhe received from Salinas in Muſic, taught him Latin. After this, he was ſo eager to purſue the ſtudy of literature, that he prevailed on his parents to ſend him to Salamanca, where, during ſome years, he applied himſelf cloſely to the ſtudy of the Greek language, philoſophy, and the arts in general (*c*). But being unable to ſupport himſelf longer in that univerſity, he was introduced in the king's palace to Peter

(*c*) Dr. Smith, who ſeems never to have ſeen Salinas's treatiſe on Muſic, though he quotes it, ſays that "*after his return* into "Spain, he applied himſelf to the Latin and "Greek languages, and cauſed all the ancient muſicians to be read to him, &c." *Harmonics*, p. 50. 1ſt Edit. It is not, perhaps, of much conſequence, whether Salinas ſtudied the learned languages in youth or age; but inaccurate aſſertions on one ſubject, throw doubts upon others.

Sarmentus,

Sarmentus, archbiſhop of Compoſtella, who received and treated him very kindly, and who being ſoon after created a cardinal, carried Salinas with him to Rome. Here he had not only an opportunity of converſing with the learned, but of conſulting ancient manuſcripts, particularly thoſe on Muſic, in the Greek language, which have been ſince collected and publiſhed by Meibomius and Dr. Wallis (*d*). In theſe ſtudies he ſpent thirty years; when the death of his patrons, Cardinal Carpenſis, Cardinal Burgos, and the Viceroy of Naples, by whom, he ſays (*e*), he was more beloved than enriched, determined him to return to Spain, and paſs the remainder of his days in humble obſcurity: but, on his arrival at Salamanca, he was appointed public profeſſor of Muſic, and read lectures in that univerſity both on the theory and practice of the art. However, by his long ſtudy of Boethius, as well as the ancient Greek theoriſts, his doctrines ſeem to have been chiefly ſpeculative, and confined to calculations of ratios, diviſions of the monochord, ſyſtems of temperament, and the muſical pedantry of the times, without beſtowing a thought upon harmony, modulation, or even melody; except ſuch as the eccleſiaſtical modes and ſpecies of octave ſupplied.

However, the treatiſe upon Muſic written by Salinas is not only ſcarce, but, on many accounts, valuable; as it is written with clearneſs, by a practical muſician, who ſatisfactorily explains ſeveral parts of ancient Muſic, which, though of little uſe to the modern, will at leaſt gratify the curious; and though he treats of ſects and ſubtilties, concerning which the preſent ſtudents either in the theory or practice of the art, are not much intereſted; yet as the curioſity of ſome enquirers is boundleſs, and as the doctrines now exploded or contemned are here collected into a point, thoſe who fancy they can be amuſed or inſtructed by the peruſal of ſuch diſcuſſions, will think themſelves in poſſeſſion of a great literary treaſure, when they are ſo fortunate as to find this work, which has for title, FRANCISCI SALINÆ *Burgenſis, abbatis Sancti Pancratii de Rocca Sca-*

(*d*) *Antiq. Muſ. Auct. ſeptem*, Amſt. 1652. *Claud. Ptol. Harm. & Mau. Bryennii*, Lond. 1699.

(*e*) *In Præf.*

legna in regno Neapolitano, et in academia Salmanticenſi Muſicæ profeſſoris, de Muſica libri ſeptem, in quibus ejus doctrinæ veritas tam quæ ad Harmoniam, quàm quæ ad Rhythmum pertinet, juxta ſenſus ac rationis indicium oſtenditur, et demonſtratur. Salamanticæ, 1577.

The firſt book, containing twenty-eight chapters, is merely ſpeculative, treating of nothing but the different methods of calculating the ratios of ſound; and of arithmetical, geometrical, and harmonical proportion. Second, Definitions of ſound, intervals, concords perfect and imperfect, and diſcords; greater and leſs tone and ſemitone, the dieſis, apotome, limma, and comma; twenty-nine chapters: in one of which he takes up the gauntlet in defence of the 4th being a concord, which practical muſicians had then but lately began to rank among diſcords (*f*). Third, treats of the three genera, diatonic, chromatic, and enharmonic, ſuch as were uſed by the ancients; for the moderns have no chromatic ſtrictly ancient, nor enharmonic of any kind (*g*). He ſays nothing of the major or minor modes or keys in preſent uſe, which are more the buſineſs of a modern muſician than the chromatic or enharmonic of the ancient Greeks and Romans. It is in this book that the author has incurred the diſpleaſure of the Abbé Rouſſier, by treating of the different methods of correcting falſe conſonances and intervals by *temperament* (*h*). Fourth, chiefly treats of the different ſpecies of diapaſon and octave; of the hexacords, ſaid to have been invented by Guido, and of their correſpondence and connexion with the tetrachords of

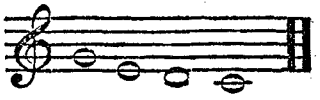
(*f*) Salinas ſays, that he had with pleaſure often heard it uſed in the Greek church at Naples; and that the prince of all contrapuntiſts, Joſquin des Pres, in the beginning of the verſe *reſurrexit*, of two parts only, in his Maſs *ſur l' Homme Armé*, in the 6th tone, has uſed it naked and unaccompanied by any other interval, which he would not have done, if he had regarded it as a diſcord.

(*g*) Dr. Pepuſch has aſſerted, in his letter to M. de Moivre, that Salinas had diſcovered the true *enharmonic* genus of the ancients. How much it is to be lamented that neither Salinas nor Dr. Pepuſch has obliged the longing world with enharmonic compoſitions in counterpoint, to confirm their converts in the faith, and not only renovate, but extend the uſe of this long loſt genus! As it is, the diſcovery of Salinas, and poſitive aſſertion of Dr. Pepuſch remain, to vulgar ears, as uſeleſs, and as much matters of faith, as the Muſic of the ſpheres.

(*h*) *Eſſai ſur la Muſique*, Tom. III. p. 366. *Temperament* was probably not a thing of choice with Zarlino or Salinas; but an expedient to obviate the greater imperfections which would accrue to harmony, by partial perfection (all that can be attained), on fixed inſtruments.

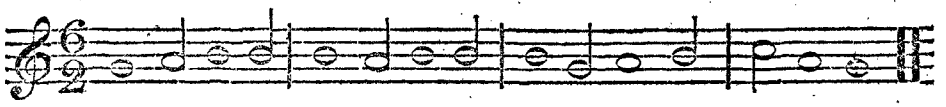
the

the Greeks, Of the ancient modes or tones of Ariſtoxenus and Ptolemy, of the doctrines of Pythagoras, Ariſtoxenus, and Boethius; all which he freely cenſures. The participation or equal diviſion of ſemitones by Ariſtoxenus, defended. The doctrines of Didymus, Ptolemy, Bryennius; and of the more modern theoriſts, Faber, Franchinus, Glareanus, Fogliano, and Zarlino; thirty-three chapters: in the laſt of which there is an encomium upon Zarlino, and an epitome of his writings.

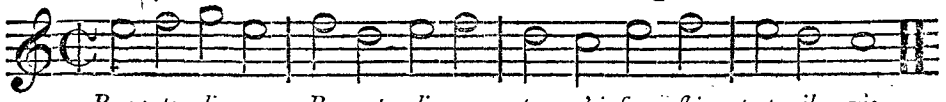
The fifth, ſixth, and ſeventh books chiefly concern rhythm, and the feet of ancient Greek and Roman verſes; all theſe he has expreſſed in muſical notes; and though he uſes only two kinds, the ſemibreve and minim, for the long and ſhort ſyllables, the variety of meaſure ariſing from this mixture is wonderful! Theſe four ſounds only  affording thirty-four different mutations of meaſure, in the arrangement of long and ſhort notes and ſyllables. Salinas ſeems of opinion, that the ancients had no Muſic ſtrictly inſtrumental; but that all melody was originally derived from the different order of ſyllables in verſification, and had been firſt ſet to words, before it was played by inſtruments; and this was the opinion of the late Rouſſeau (*i*). Even for the movement and meaſures of dance-tunes, ſuch as the pavan and paſſamezzo, he finds correſponding Latin and Spaniſh verſes; and the moſt curious parts of theſe laſt chapters, to me, are the little fragments of old Spaniſh melody, which belong to his ſpecimens of verſification. Some of them are very graceful and pleaſing, particularly thoſe in triple time, which reſemble the Neapolitan meaſures more than any other in preſent uſe. I ſhall exhibit here, to the muſical reader's view, characteriſtic fragments of ſeveral kinds of Latin and Spaniſh metre, in notation.

(*i*) *Dict. Muſ.* Art. *Muſique*. Edit. 8vo. p. 309.

Page 262.

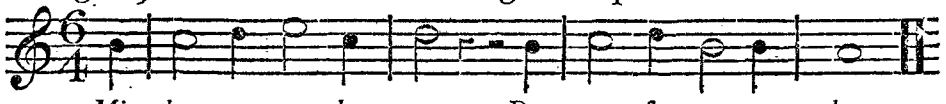


Page 267. In the Province of Burgos.



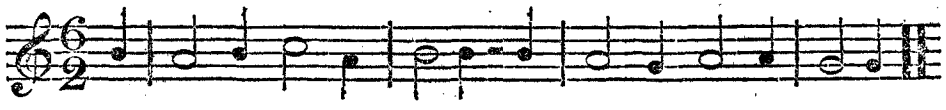
Bar - to - li - na, Bar - to - li - na tu m' infra - ſbi trop il vis.
M'en promet' a la ma - tin & a la ſe - ra mi des dis.

Page 298. Common throughout Spain.

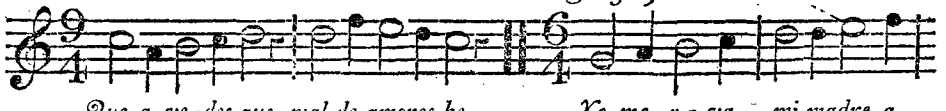


Mi la - gro no har - cys, Da - ma ſi me pren - deys.

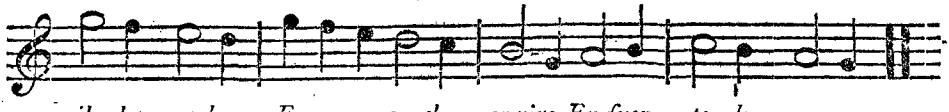
Page 299.



Page 309.

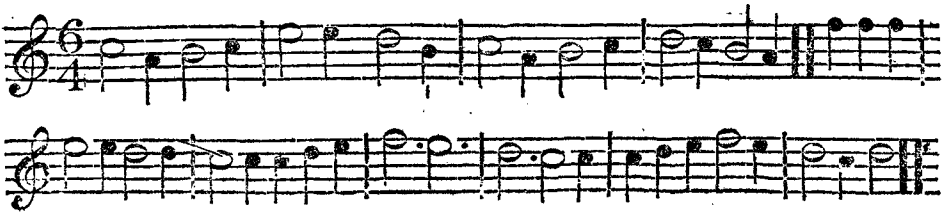


Que a - ve - des que mal de amores he. Yo me y - va mi madre a

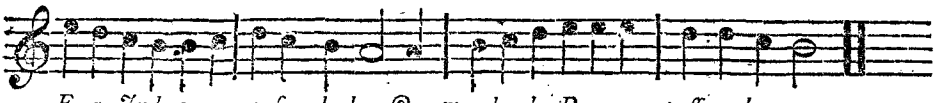


vil - la reale, Errara yo el camino En fuer - te lu - ga - re.

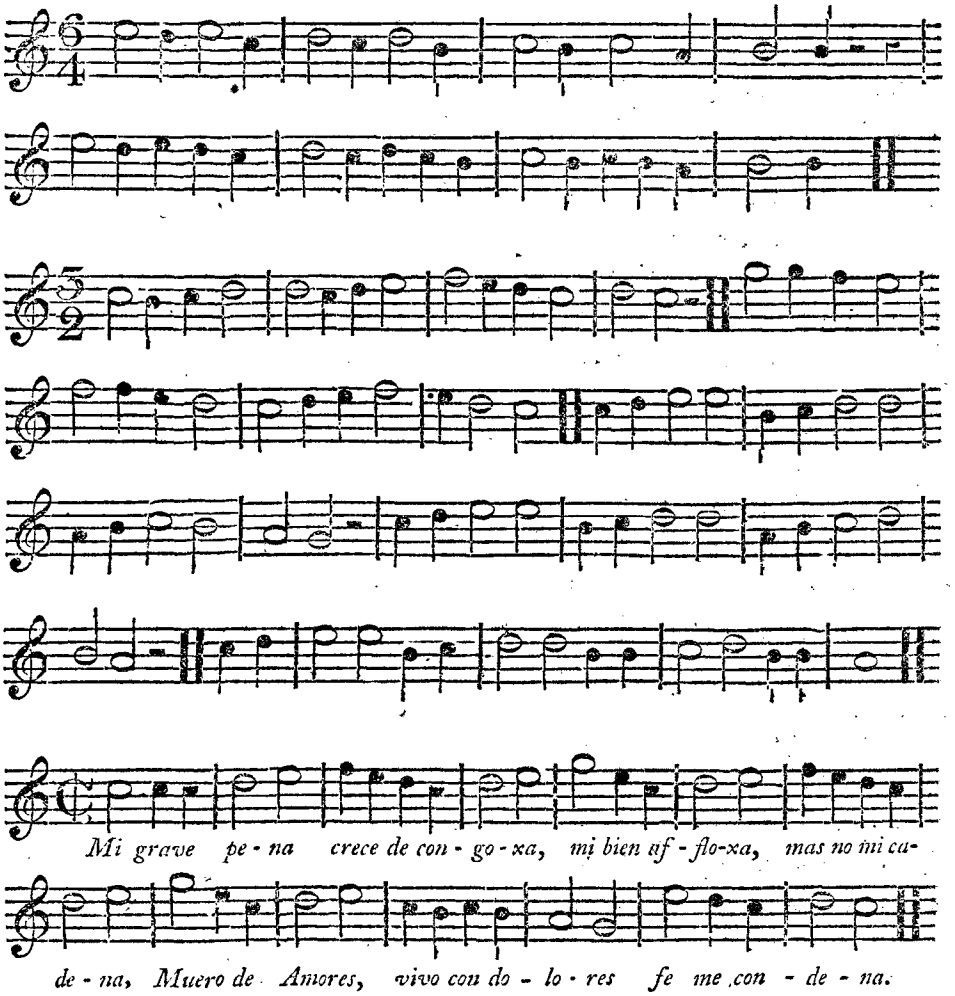
The uſual Movement for hiſtorical Songs and Ballads. Dance.



312. Old Song, on the Expulſion of the Jews.



Like the Paſtoral in Corelli's VIII. Concerto.



It muſt be remembered, that melody had at this time received no poliſh at the Opera, and that theſe are mere elementary ſounds, of one

one note to one ſyllable, which obſcure not the meaning of the words by lengthened tones or refinements. Such Muſic, in plain counterpoint, be the parts ever ſo numerous, would never impede articulation, or diſguiſe poetry. This ſeems the kind of compoſition that would be the moſt likely to ſatisfy thoſe muſical *Puriſts*, who are equally diſpleaſed with florid counterpoint, and metrical pſalmody; accuſing the one of taking too great liberties with the *words*, and the other of making no diſtinction of ſyllables.

Salinas is ſaid to have been an admirable performer on the organ; an inſtrument which ſeems peculiarly happy in its conſtruction for the diſplay of great muſical talents, after the privation of ſight: for not only Salinas, but Franceſco Cieco, the firſt great organiſt upon record; Pothoff, the late excellent organiſt at Amſterdam; and our own Stanley who delighted the lovers of that inſtrument more than fifty years, ſeem, with reſpect to their performance, rather to have gained than loſt by this calamity. Milton, we are told, could amuſe *himſelf*, and Handel, we know, had the power of delighting *others* upon this inſtrument, after total blindneſs, though it came on late in life.

Salinas died in 1590, at ſeventy-ſeven years of age.

The writers already enumerated, ſufficiently prove that the *theory of Muſic* has not been neglected, though it has been thought "not "to have been at all cultivated in Spain before the time of Salinas;" and the number of compoſers and ſingers of that country, who were employed in the Pontifical Chapel at Rome only, if all inſerted here, would furniſh a liſt of Spaniſh muſicians ſo far from *ſcanty*, that few readers would have patience to peruſe it; for before the year 1600, when, according to Santarelli, *Caſtrati* were firſt employed in the ſervice of the Papal Chapel to ſing the ſoprano or higheſt part, it was the cuſtom to have it performed by Spaniards in Falſet (*k*).

Near

(*k*) Du Cange derives the word *Falſet* from *Fauſetum*, a term uſed, during the middle ages, in the ſame ſenſe; and this, he ſuppoſes, from *faucibus*, whence the high tones of voice proceed. *Pipeth* was ſometimes uſed in a ſimilar ſenſe to expreſs *piping*, or ſuch high ſinging as imitated the ſound of pipes or ſmall flutes. Theſe *feigned voices*, as we ſhould call them, ſeem to have been much in requeſt, for the treble parts of vocal compoſitions, at the beginning of the laſt century, when women were not allowed to ſing;

Near twenty of theſe are named from the records of the Chapel by Adami (*l*); and among theſe ſome were learned muſicians, and excellent compoſers. Salinas ſpeaks of ESCOBEDO as a profound theoriſt; and we have already had a proof of the high opinion that was entertained of his ſcience at Rome, by the choice that was made of him, as an umpire, in the muſical diſpute between Vicentino and Luſitanio (*m*); and the works of D. CRISTOFERO MORALES were celebrated and publiſhed all over Europe, from the year 1540 to 1564. He preceded Paleſtrina, who was not twelve years old when Morales firſt appeared as a compoſer. Several of his productions were publiſhed at Venice, among thoſe of Coſtanzo Feſta, Adrian Willaert, and Arkadelt, with whom he was cotemporary, beſides the following works, to which no other name was prefixed than his own.

Two books of maſſes, the firſt for five voices, the ſecond was dedicated to Pope Paul III. for four, 1544, Venice. *Magnificat 8 tonorum, 4 voc.* Ven. 1562. *Lamentationes Hieremiæ, 4, 5, & 6 vocum,* Ven. 1564. Adami (*n*) tells us that his famous motet, *Lamentabatur Jacob,* which was preſerved in the archives of the Pontifical Chapel, at the beginning of the preſent century, and annually ſung on the firſt Sunday in Lent, is a wonderful compoſition (*o*).

Several of his motets were publiſhed at Venice 1543, among the *Motettæ trium Vocum ab pluribus Authoribus compoſta**; the ſtyle of

ſing; as appears from a letter written by the celebrated traveller Pietro della Valle, to Bapt. Doni, of which more notice will be taken hereafter.

Lodovico *Falſetto*, Gio. Luca *Falſetto*, Giuſeppino *Tenore*, and Melchior *Baſſo*, ſingers mentioned in this letter, had their cognomens from their ſpecies of voice. Singing in *falſet* had very early admiſſion in the Church, during times of *Diſcant*.

(*l*) Such as Bartol. Eſcobedo, Ant. Calaſans, Erneſt Bultezo, Franceſco Palavera, Criſtoſero Morales, Juan Sanchez, Franceſco Baſtamente, Juan di Figueroa, T. Gomez di Palenza, Juan di Pareds, Fran. di Priora Toletano, Fran. Sottoda Langa, Juan Pantos Toletano, Diego Vaſquez di Conca, Fran. Spinoſa, Tomaſo Lod. da Vittoria, and Diego Lorenza, who were all Spaniards employed during the ſixteenth century.

(*m*) *Vide ſupra*, p. 162.

(*n*) *Oſſervazioni*, p. 165.

(*o*) *Il quale in vero è una maraviglia dell' arte.* Ib

* Theſe are preſerved in the Brit. Muſ.

which, though learned for the time, is ſomewhat dry, and the harmony, by his frequent uſe of unaccompanied 4ths and 9ths, uncouth and inſipid; yet, till ſupplanted by the more pleaſing works of Paleſtrina, his compoſitions were in very high favour at Rome, in the Papal Chapel, where he was a ſinger during the Pontificate of Paul III.

TOMASO LODOVICO DA VITTORIO, another Spaniſh performer in the Pope's Chapel, and an excellent harmoniſt, was the firſt who publiſhed, in a very large ſize, *Motetti*, for all the feſtivals throughout the year, in ſeparate parts, on two pages facing each other; the notes were ſo large, that four, and frequently eight ſingers, performed their parts out of the ſame book. Kerl afterwards printed maſſes in the ſame manner; and at Milan, in the year 1770, I ſaw the whole choir, at the Duomo in that city, ſing a maſs from a book of this kind (*p*). The Motetti of Vittoria, which are preſerved in Dr. Aldrich's Collection at Chriſt Church, Oxford, were printed at Rome, 1585. The author was Maeſtro di Capella to the Church of St. Apolinare in that city, before his admiſſion into the Papal Chapel; and, among other works, publiſhed maſſes, in 1583, which he dedicated to Philip II. king of Spain. His burial ſervice, or *Meſſa de' Morte*, was much celebrated about this time, as were his penitential pſalms. Peacham, who ſtyles him "a very rare and "excellent author, whoſe vein was grave and ſweet," tells us, that he quitted Rome, and reſided at the court of Bavaria, about the year 1594. Our countryman diſtinguiſhes, among his French ſongs, *Suſane un jour*, which Orlando, and ſeveral other eminent compoſers, of theſe times, had ſet.

The works of *Guerrero* of Seville, *Flecha* of Catalonia, *Ortiz* and *Cabezon* of Madrid, *Infantas* of Cordova, *Duran* of Eſtramadura, and *Azpilcueta* of the kingdom of Navarre, appear in the muſical catalogues for the ſixteenth century of Italy, the Netherlands, and Spain (*q*). And this liſt might be ſwelled, for the honour of Spain,

(*p*) See *Preſent State of Muſic in France and Italy*, p. 88.

(*q*) *Vide Antonii Bibl. Hiſpanam.*

with

with many more ſonorous names of compoſers and performers of that kingdom, who had contributed to the delight of ſeveral countries in Europe, beſides their own; but a ſufficient number has already been ſpecified to acquit the Spaniards of the charge of having made a *ſlow progreſs* in an art, which, at this time, and indeed at all times, is ſo connected with the language, poetry, and general civilization of a country, that it is often regarded as a mark of barbariſm to have neglected its cultivation.

CHAP. VI.

Concerning the Muſic of the Netherlands *during the ſixteenth Century.*

THE abilities of John Tinctor, John Okenheim, Juſquin des Pres, Jacob Hobrecht, John Mouton, and Adrian Willaert, the firſt great luminaries and founders of this excellent School of Counterpoint, have been already celebrated in the courſe of this work, and ſpecimens given of their ſtyle. Flemiſh and French muſicians are ſo conſtantly confounded by the natives of France in their muſical writings, that few readers are able to ſeparate them. And yet the liſt which Lodovico Guicciardini (*r*) gives, in 1556, of the great muſicians, natives of the Netherlands, who were then diſperſed all over Europe, robs the French of many eminent maſters, whom they have long accuſtomed themſelves to regard as their countrymen.

The French in writing upon Muſic, contrary to their cuſtom on other occaſions, forgetting the conqueſts of Louis le Grand in Flanders, chuſe to regard its inhabitants as having been *always* under the dominion of France; but the moſt complete refutation of this opinion is the book of Guicciardini itſelf, and the charts annexed, all dedicated to the emperor Charles V. at that time ſovereign of the towns which gave birth to the muſicians in diſpute.

But as this ſubject has been diſcuſſed in the ſecond volume (*s*), a more minute ſcrutiny into the claims that the French may have to muſicians which the Netherlands produced in places under the dominion of Spain, or the houſe of Auſtria, during the fifteenth and ſixteenth centuries, would perhaps appear invidious; and as I am ſeeking muſical talents, wherever I can find them, without any other wiſh than to reſtore them to the right owners; after ſpecifying the place of each muſician's birth, when it can be aſcertained,

(*r*) *Deſcrit. de' tutti i Paeſi Baſſi*, p. 42. (*s*) Page 448 and 449.

I ſhall leave the right of appropriation to be ſettled by the French and Netherlanders themſelves: only firſt obſerving, that as the French never ſcruple allowing the *Flemiſh School of Painting* to be different from their own, it ſeems as if the ſame diſtinction ſhould be admitted with reſpect to *Muſic*, at leaſt, during the times under preſent conſideration.

The great muſicians which Flanders and the Netherlands produced, after Juſquin, Obrecht, and Willaert, of whoſe compoſitions many ſtill remain, are the following: Verdelot, Gombert, Arkadelt, Jacket Berchem, Canis, Courtois, Clement non Papa, Crequillon, Giaches de Wert, Pevernage, Verdonk, Baſton, Waelrant, Lupus Lupi, Richafort, Manchicourt, Philip de Monte, Cipriano de Rore, and Orlando di Laſſo. To theſe might be added Claude Goudimel, and Claude le Jeune, who were neither of them born in France; but as the greateſt part of their lives was ſpent in that kingdom, where they likewiſe died, an account of theſe celebrated muſicians and their works have been already given in a preceding article.

VERDELOT ſeems to have been beſt known in Italy; for though Rabelais mentions him among the muſicians of his acquaintance in France, I find his name and works more frequently in Italian catalogues and books than in any other (*t*). He is frequently cited by Zarlino, Pietro Pontio, and others, among the beſt compoſers of his time, which was about the middle of the ſixteenth century; I have, however, ſcored ſeveral of his productions, which are always to Latin or Italian words; but, though the harmony is pure, I find no characteriſtic excellence in any one of them that inclines me to give it a place here. The ſame may be ſaid of ſuch of the works as I have ſeen, of *Giaches de Wert*, *Lupus Lupi*, *Philip de Monte*, *Peverinage*, *Waelrant*, and *Verdonk*, all compoſers, *à dozzina*, who flouriſhed about the middle of the ſame century;

(*t*) The only time that I have met with his name in any Tramontane publication, is in a tenth book of French Songs, printed at Antwerp, 1544; where, to a long vocal compoſition, called *la Bataille*, *à* 4, de Clement Jannequin, a fifth part is added of Philip Verdelot. See above, account of this compoſition, p. 259.

tury; but it would be great injuſtice to ſeveral other cotemporary contrapuntiſts of the Netherlands not to endeavour to revive the memory of their abilities.

Among theſe ſome diſtinction is due to NICHOLAS GOMBERT, a ſcholar of Juſquin, who has been already mentioned (*u*), but not with ſufficient reſpect; for in ſcoring more of his numerous works, I find him a great maſter of harmony, and a diſciple worthy of his illuſtrious maſter. He is claimed by French writers as a native of France; but both Lod. Guicciardini and Daniel Federman, in their deſcriptions of the Netherlands, rank him among the muſicians of that country. He was long Maeſtro di Capella to the emperor Charles V. and furniſhed a very conſiderable portion of almoſt all the numerous collections of ſongs and motets that were printed at Antwerp and Louvain, during the middle of the ſixteenth century; beſides a ſet of maſſes which were publiſhed at Venice in 1541, and two ſets of motets, 1550 and 1564, all in four parts. The Muſeum collections contain a great number of his French ſongs, in four, five, and ſix parts.

JACQUES ARKADELT was a ſcholar of Juſquin, and ſeems to have ſpent the chief part of his life in Italy, as the firſt editions of his principal works were printed at Venice, between the year 1539 and 1575 (*x*).

The number of his motets that was publiſhed then, in different collections of the times, is very conſiderable; but his madrigals were received with ſuch avidity, that four books of them, in four parts, were publiſhed at Venice, by Ant. Gardano, in one year, 1541; and his reputation, for this ſpecies of compoſition, was ſo great in Italy, that, according to Adami (*y*), his name was ſometimes prefixed to the productions of others, in order to forward their ſale. The following madrigal, which the ſame writer ſays was a favourite, is ſelected from his firſt book, as a ſpecimen of his ſtyle.

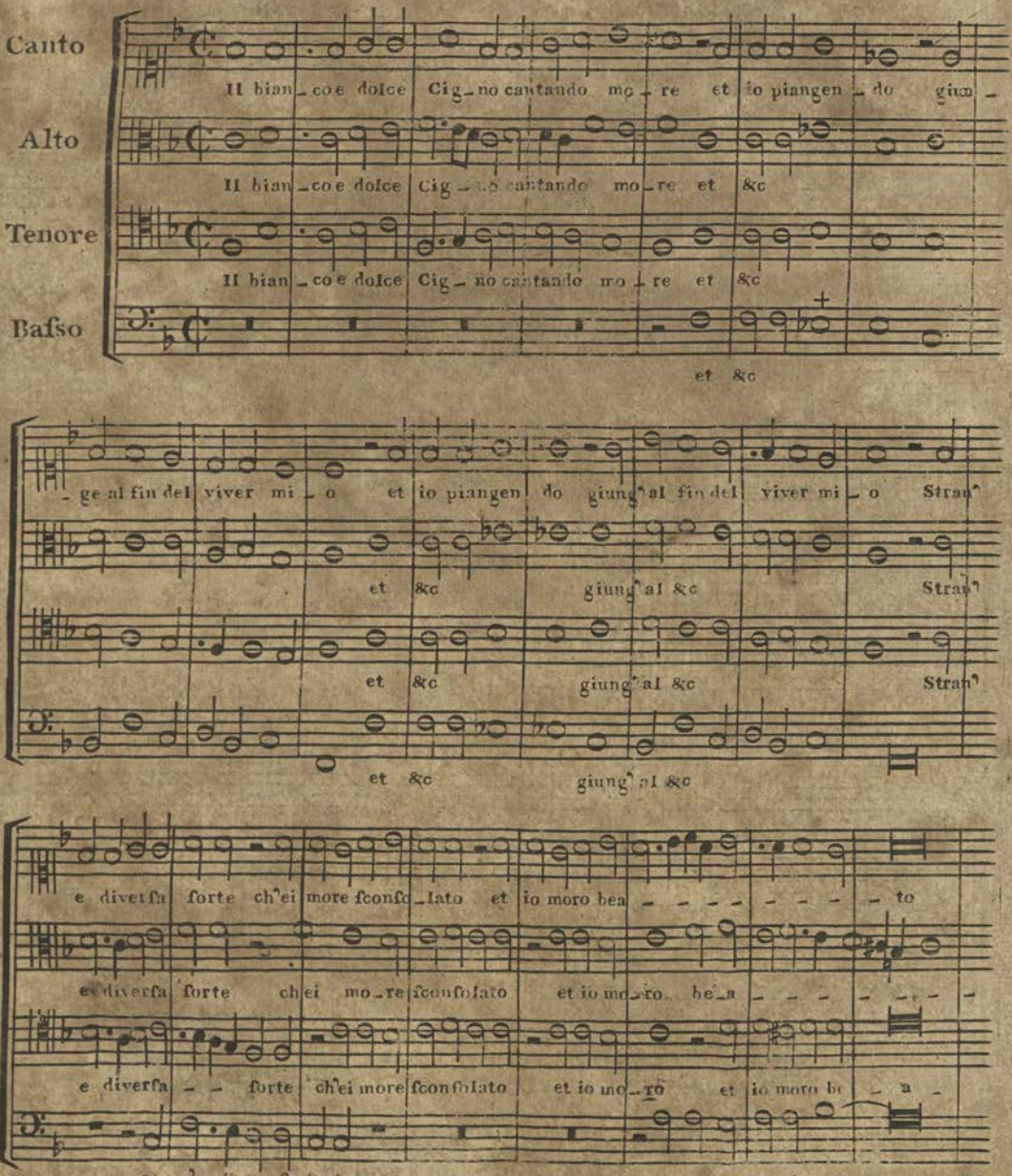
(*u*) Vol. II. p. 512.

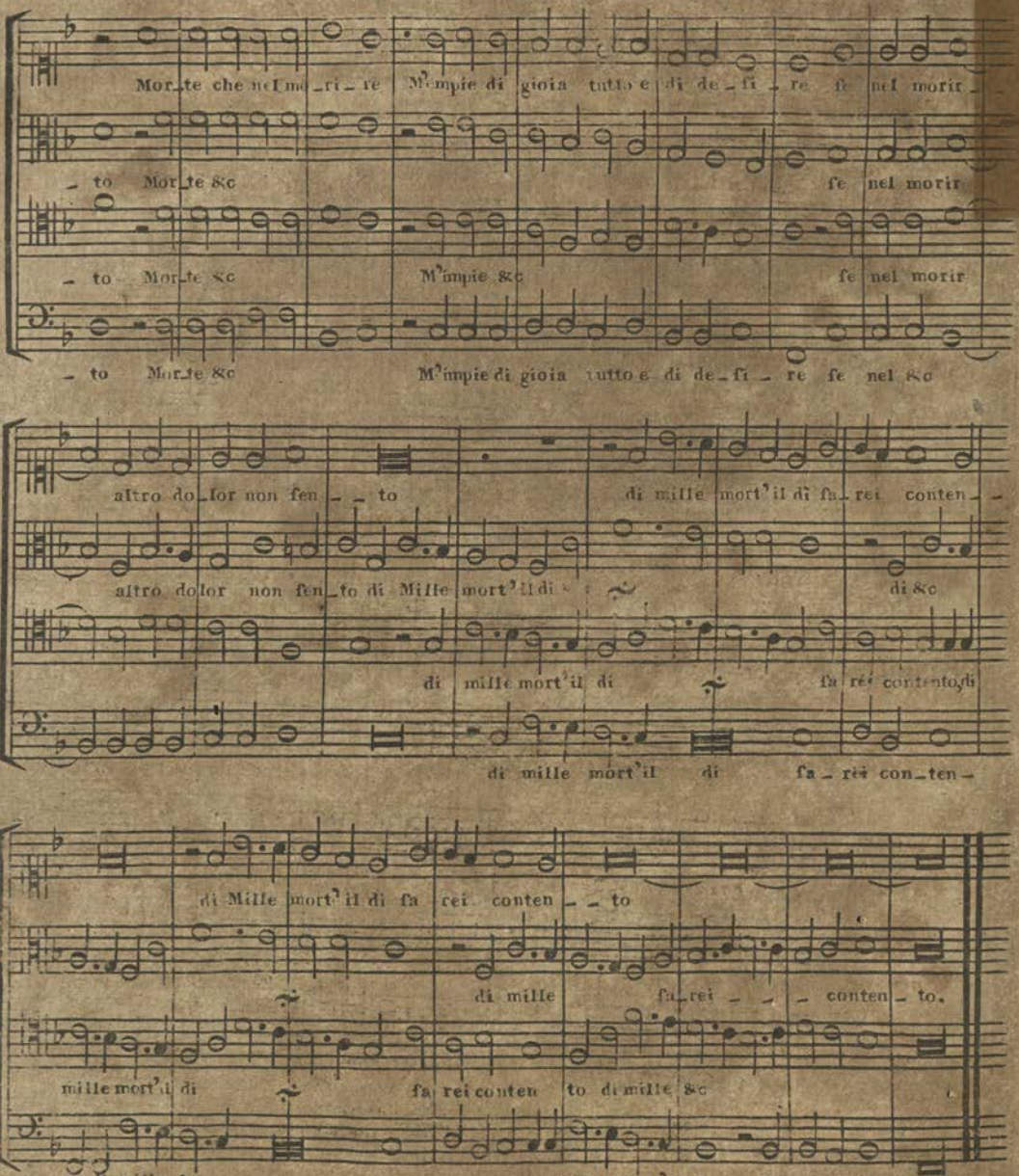
(*x*) French Songs, *Cantiones Gallicæ*, as Draudius calls them, by this compoſer, were publiſhed at Lyons, 1572, under the title of *L'Excellence des Chanſons Muſicales*. 4to.

(*y*) *Oſſervazioni*, p. 161.

MADRIGAL

Dal Primo Libro di Madrigali d'ARCHADELT a Quatro con nuova Gionta Impreſsi. Apud Ant. Gardane. Ven. 1545.





The fudden and mutual modulation from F to F♯ in the 6th bar of this Madrigal, which has a very antique effect, feems to have originated from the rule which prohibited the ufe of the falfe 5th to the fharp 7th of a key.

Why du Verdier and others have called Arkadelt a Frenchman, I know not: his maſter, at leaſt, was a Netherlander, and his name has a very Flemiſh appearance. He was at Venice in the elder Doni's time, and compoſed chiefly to Latin and Italian words. Whatever country gave him birth, he was an excellent compoſer; and, for the time in which he lived, his melodies are uncommonly natural, ſmooth, and graceful.

The works of JACKET BERCHEM, or, as he is called by the Italians, with whom he was in great favour, GIACHETTO, (Berchem being only the name of a village near Antwerp, where he was born), chiefly appear in collections of motets and madrigals, publiſhed at Venice; particularly in the firſt and ſecond books of *Motetti del Frutto*, and *Fior de Motetti*, printed in 1539, by Ant. Gardano, whoſe name is likewiſe prefixed to ſeveral of theſe motets, as the compoſer of them. Berchem's name alſo appears, with thoſe of the greateſt compoſers in Europe, in the middle of the ſixteenth century, in a collection of motets for three voices; *Motetti trium vocum ab pluribus authoribus compoſita, quorum nomina ſunt* Jachetus, Morales, Conſtantius Feſta, Adrianus Wilgliardus, Ven. 1543. Theſe compoſitions, which are preſerved in the Britiſh Muſeum, have a clearneſs, ſimplicity, and purity of harmony and deſign, that have never been exceeded. In the firſt book of motets by *Cipriano de Rore*, publiſhed likewiſe at Venice, 1544, there is an *Epithalamium*, in the form of a motet for five voices, by Berchem, which, in the elaborate ſtyle of the times, is admirable; but his principal productions, to Italian words, were three books of ſongs, or ſtanzas, ſelected from Arioſto's Orlando Furioſo, ſet for four voices, and publiſhed at Venice, by Gardano, twenty-eight years after the death of that great poet (z). Jacket Berchem, according to

(z) In the commentary of an anonymous author upon the ſeventy-ninth ſtanza of the *Orlando Furioſo*, lib. xvii. publiſhed the latter end of the ſixteenth century, is the following remark: "In a muſical "work, printed in oblong quarto, under "this title: *Primo, ſecondo, e terzo libro del "Capriccio di Jachetto Berchem, con la Muſi- "ca da lui compoſta ſopra le Stanze del Furioſo, "novamente Stampati e dato in luce. In Ve- "nezia, appreſſo di Antonio Gardano*, 1561; "we meet with ninty-three ſtanzas, ſelect- "ed from different parts of the great poem "of our author, among which, p. 66 and "67,

to Walther, who had his information from Federman's deſcription of the Netherlands, was living in 1580.

JOHN RICHEFORT, or RICCIAFORT, is placed by Walther in the *middle* of the ſixteenth century; but he was certainly a compoſer many years before that period, as we find his name not only in the ſecond book of *Motetti della Corona*, publiſhed at Foſſembrone, 1519, and preſerved in the Britiſh Muſeum, in which collection he was author of the fourth motet: *Miſeremini mei*; but to a motet in a muſic-book, preſerved at Cambridge, of Henry VIII. when prince of Wales. Glareanus (*a*) ſays that "great praiſe "is due, in our times, to the vocal compoſitions of John Ri-"chafort." In the Muſeum collection of French ſongs, in four, five, and ſix parts, printed in the Netherlands during the ſixteenth century, there is one by this author for three tenors and a baſe, which, though it would be thought ſomewhat monotonous by modern ears, has great merit for the artful contexture of the parts, which are moving throughout in cloſe fugue and imitation. The words, indeed, of theſe old ſongs are generally as rude and devoid of meaning as thoſe of our own country, equally ancient; this, however, contains a general cenſure of indiſcriminate urbanity.

THOMAS CREQUILON was likewiſe in the ſervice of Charles V. ſomewhat later than Gombert. He publiſhed a great number of different works, and, among the reſt, a maſs for ſix voices in 1556, upon the ſubject of an old French ſong: *Mille Regrets*; and, in 1576, a book of *Sacred Songs* (*Opus Sacrarum Cantionum*) for five, ſix, and eight voices, at Louvain; beſides a book of French ſongs for four, five, and ſix voices; of which kind a great number, by this author, are contained in different collections, publiſhed in the Low Countries, during the reign of Charles V.

Almoſt all the ſecular ſongs, in parts, publiſhed in Italy during the ſixteenth century, were called *madrigals*; but ſuch as were pub-

"67, inſtead of the uſual ſeventy ninth ſtan-"za, *Tu gran Leone*, &c. are two others."

For this remark I am obliged to my worthy friend Mr. Hoole, the excellent tranſlator of the three great Italian poets, Arioſto, Taſſo, and Metaſtaſio.

(*a*) *Dodecachordon*, p. 288.

liſhed

liſhed in the Netherlands, to French words, were only entitled *chanſons*; of this kind no leſs than fourteen ſets, of about thirty in each, for four, five, and ſix voices, were printed at Antwerp between the years 1544 and 1555, by Tylman Suſato; and, about the ſame time, ſix ſets for four voices, at Louvain, by Pierre Phalaiſe.

As frequent references to theſe ſongs, which are preſerved in the Britiſh Muſeum, occur in the courſe of this volume, I ſhall give the title of the firſt ſet of each, at full length.

Premier livre des Chanſons à quatre parties, au quel ſont contenues trente et une nouvelles Chanſons, convenable tant à la voix comme aux inſtrumentz. Imprimées en Anvers par Tylman Suſato, imprimeur et correcteur de Muſique, demeurant au dict Anvers, 1544.

Premier livre des Chanſons à quatre parties nouvellement compoſez et miſes en Muſique, convenable tant aux inſtrumentz comme à la voix. Imprimé à Lovain, par Pierre Phalaiſe, l'an. 1553. To moſt of theſe ſets a patent is prefixed, in French, from Charles V. for three years, in which his titles are emperor of the Romans, king of Germany, Spain, Caſtile, &c.

Both Suſato and Phalaiſe, the editors of theſe ſongs, and of innumerable other publications, were themſelves compoſers: the ſame may be ſaid of Rhaw of Wittemberg, Gardane and Scotto of Venice, Ballard in France, and Tallis and Bird in England; and there are ſometimes pieces inſerted of their compoſition in theſe collections, which would diſgrace none of the authors in whoſe company they appear.

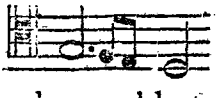
GIAN LE COICK, or le Coq, is author of ſeveral ſongs in the collections of the times, particularly of one in five parts, that was printed at Antwerp, by Suſato, 1545, in the ſixth book of *Chanſons à 5 et à 6 parties*. In this ſong, the two upper parts are in canon, in which the ſecond part inverts the melody of the firſt, while the other three move in free fugue. *Tout à rebours va mon affaire*, is the motto of this canon, and all the information given for the drawing the ſecond treble out of the firſt. This kind of compoſition is curious and valuable merely from the difficulty of its conſtruction; for no contrivance can be leſs amuſing, or, indeed, perceptible to

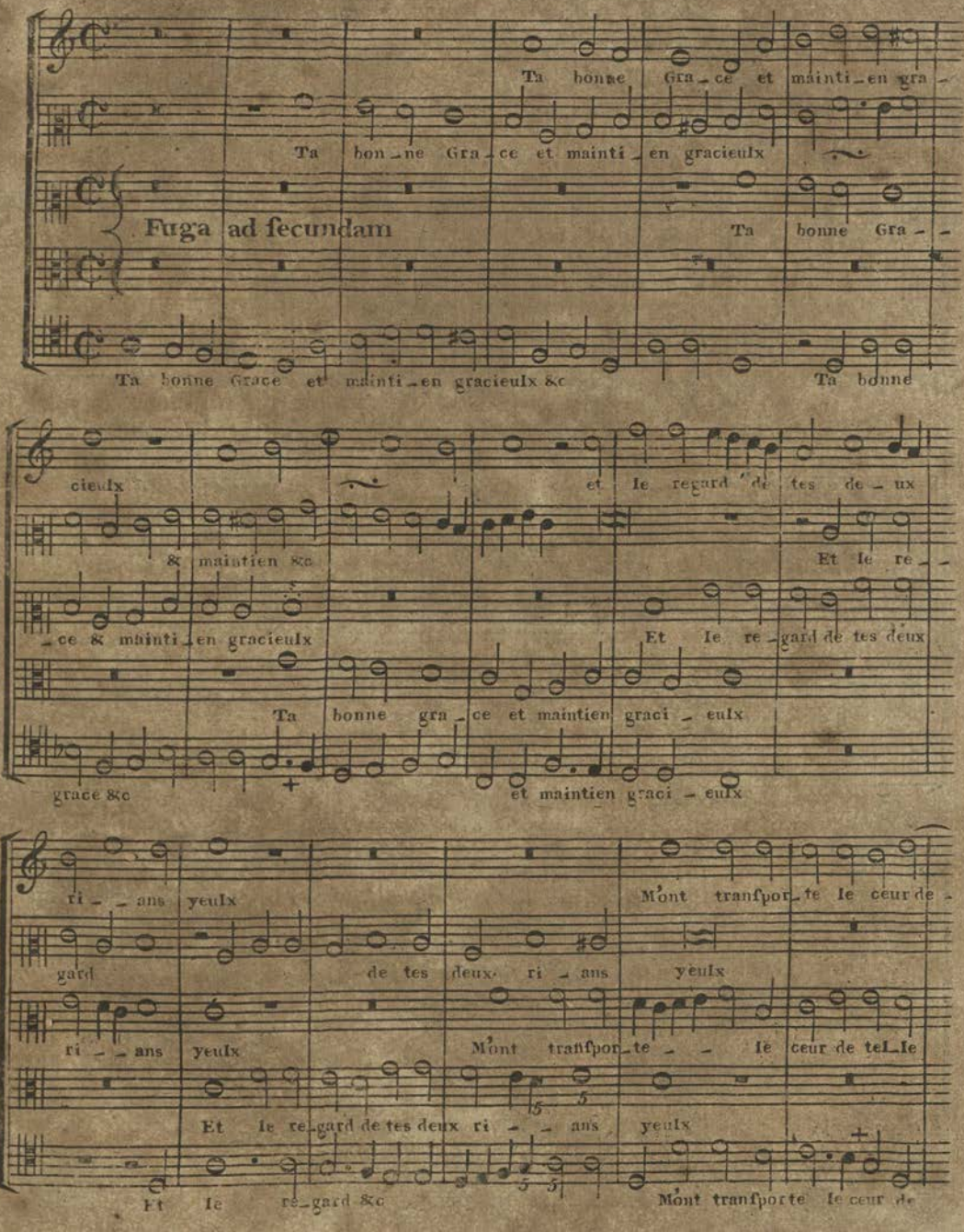
the

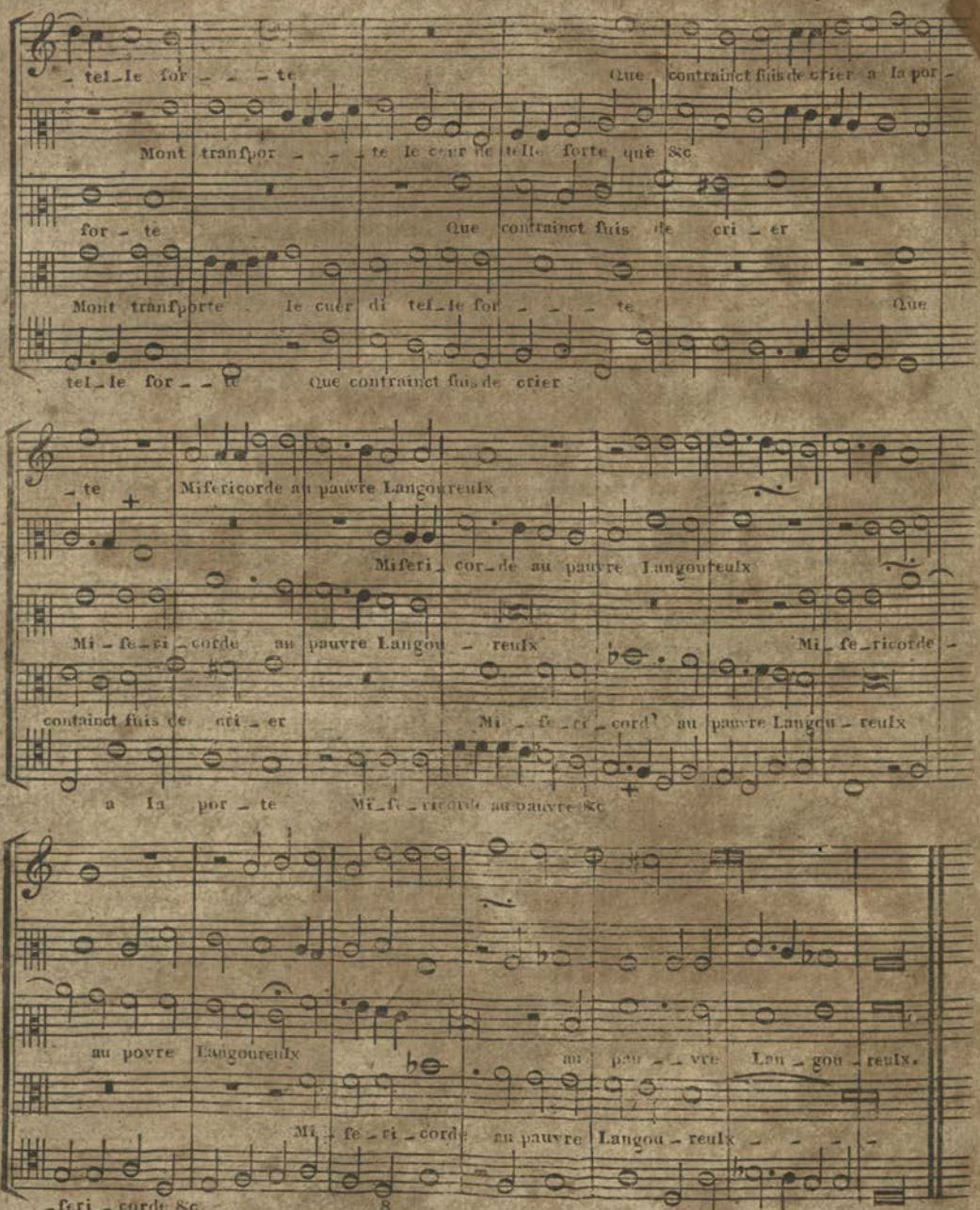
the ear, than a conſtant inverſion of the melody at the diſtance only of a ſemibreve. In painting, if one or two ſimilar figures were placed with the feet in the air, it would be eaſily diſcovered, though the artiſt would not perhaps much increaſe his reputation for ſuperior ſkill. Indeed, this canon is truly a Gothic contrivance, with no other merit than that of *la difficulté vaincue*.

In the ſame book of ſongs, there is another inſtance of patience and pedantry producing a *chef d'œuvre inſupportable*; for here is a ſimilar kind of canon in the two *loweſt* parts of a five-part ſong, by JAN CORTOIS, or Courtois, at the diſtance of two bars: here it is ſaid, that "when one part aſcends the other falls," which in old French is expreſſed thus: *Quant lung monte l'autre avalle*. Great art and labour have been beſtowed on this compoſition to very little purpoſe; but as genius and invention were not at this time neceſſary requiſites in a muſician, it was thought expedient to ſeek reputation by other means.

CORNELIUS CANIS, however, whoſe name frequently appears in the Antwerp and Louvain collections of ſongs, is author of ſeveral canons which are not only ingeniouſly conſtructed, but of good effect in the performance. Of this kind is the following, from the fifth book, printed 1544, in which all the ſeveral parts ſing as well as they uſually did at this early period of counterpoint, when wholly unreſtrained by canon or fugue.

As four of the five parts repeat the ſubject in the ſame key, the effect would have been monotonous and inſipid, had not this defect been obviated by the canon *ad ſecundam*, which perpetually varies the modulation, by repeating in a major key, what the upper part propoſes in a minor, and *è contra*. The accidental ſharps, as uſual with the old maſters, are omitted in the ancient copy, being left to the divination of the ſingers. The paſſage at this mark +, was the effect of habit and faſhion about this time, as it very frequently occurs in all cotemporary compoſitions; at preſent the intercalary note would be inſerted, thus:  by which the melody would be more eaſy to ſing, and agreeable to hear.


Ta bonne Gra_ce et mainti_en gra_
Ta bon_ne Gra_ce et mainti_en gracieulx
Fuga ad fecundam
Ta bonne Gra_
Ta bonne Grace et mainti_en gracieulx &c
Ta bonne
cieulx
et le regard de tes de_ux
& maintien &c
Et le re_
_ce & mainti_en gracieulx
Et le re_gard de tes deux
Ta bonne gra_ce et maintien graci_eulx
grace &c
et maintien graci_eulx
ri_ans yeulx
M'ont tranſpor_te le cueur de_
gard
de tes deux ri_ans yeulx
ri_ans yeulx
M'ont tranſpor_te_ le ceur de tel_le
Et le re_gard de tes deux ri_ans yeulx
Et le re_gard &c
M'ont tranſporte le ceur de


_ tel_le for _ _ _ te
Que contrainct fuis de crier a la por _
Mont tranſpor _ _ _ te le cuer de telle forte que &c
for _ te
Que contrainct fuis de cri _ er
Mont tranſporte le cuer di tel_le for _ _ _ te
Que
tel_le for _ _ te
Que contrainct fuis de crier
_ te
Miſericorde au pauvre Langoureulx
Miſeri _ cor _ de au pauvre Langoureulx
Mi _ ſe _ ri _ corde au pauvre Langou _ reulx
Mi _ ſe _ ricorde _
contrainct fuis de cri _ er
Mi _ ſe _ ri _ cord' au pauvre Langou _ reulx
a la por _ te
Mi _ ſe _ ricorde au pauvre &c
au povre Langoureulx
au pau _ _ vre Lan _ gou _ reulx.
Mi _ ſe _ ri _ corde au pauvre Langou _ reulx _ _ _
_ feri _ corde &c

Lod. Guicciardini tells us that this muſician was dead when he wrote his *Deſcription of the Low Countries*, 1556; as was JACOB CLEMENS NON PAPA, an excellent Netherlandiſh compoſer, who had been principal Maeſtro di Capella to the emperor Charles V. Seven books of his motets, in four parts (*Cantionum Sacrarum*), were publiſhed after his deceaſe, at Louvain, 1567, as was his *Miſſa Defunctorum*, 1580. I have found no better Muſic of the kind than that of this compoſer; his ſtyle is clear, his harmony pure, and every ſubject of fugue or imitation, ſimple and natural. In each of the great number of his different works, that I have ſcored, there is always ſome excellence; the laſt, however, that is ſeen, always appears the beſt. The parts in his French ſongs ſing better, and the compoſition is in general more pleaſing, and like the beſt productions of a much later period, than any ſongs in the ſame collection (*b*).

PIERRE MANCHICOURT, a native of Bethune, in Artois (*c*), and director of the Muſic in the cathedral of Dornick, who flouriſhed about this time, and whoſe name frequently appears among the compoſers of motets and ſongs, in four and five parts, does not reward lovers of Muſic for the trouble of ſcoring his productions ſo amply as Clemens non Papa, and, indeed, in three or four of them that I examined, he ſeems not only a dry, but clumſy contrapuntiſt.

JOSQUIN BASTON, however, of nearly the ſame period, wrote in a clean and clear manner. We may imagine, by the firſt of his names, that he was ſome way connected with the great Juſquin; perhaps his relation, godſon, or ſcholar. He was living, according to Lod. Guicciardini, in 1556. A ſong of his compoſition was printed in the ſecond book of the Louvain collection, 1559 (*d*); the words of which would not only ſerve as a ſpecimen of

(*b*) *Premier Livre des Chanſons à 4 parties, à Louvain*, 1558.

(*c*) This city was firſt taken by the French, 1645. *Moreri.*

(*d*) This muſt have been the ſecond edition, as the third book in the Muſeum collection was printed in 1554.

the coarſe poetry, but gallantary of the times; there is, however, a facility, rhythm, and melody in the Muſic, that was not then very common; the key too is well defined; but all the compoſitions of this period, in the fifth or ſixth eccleſiaſtical mode, which we ſhould now write in F and G major, are the more pleaſing to modern ears, on account of the key being aſcertained.

In the third book of the Louvain collection of ſongs in four parts, printed 1554, there is one by PETRUS HEYLANUS, a Netherlander, who either compoſed but little, or has been very unjuſtly treated by poſterity; as I find his name no where elſe. The points of imitation in this ſong, though airy and familiar, are brought in almoſt as cloſely and conſtantly as if in perpetual canon; indeed, it would not be eaſy to find a compoſition in which more art is diſcovered, with ſuch ſeeming facility (*e*). It would occupy more ſpace here than ſo obſcure a compoſer is entitled to, or I ſhould gladly inſert this ſong, as a curioſity, during the ſixteenth century, for melody and cloſe imitation.

JACOB DE KERL, canon of the cathedral at Cambray, was born at Ipres, in Flanders. His compoſitions, which are chiefly for the church, were publiſhed in different parts of Europe, from 1562 to 1573. His maſſes were printed at Venice, in large folio, 1562. The ſtyle in which they are compoſed is dry and unintereſting; for though the harmony is good, and the anſwers to fugues are warrantable, yet the ingenuity and contrivances of a Juſquin or a Paleſtrina are neceſſary to keep attention awake, with ſo little melody and modulation as the ſtrict adherence to the eccleſiaſtical modes, which was then thought neceſſary, would allow.

CYPRIAN RORE, or, as the Italians call him, CIPRIANO DI RORE, one of the moſt voluminous and renowned compoſers of the ſixteenth century, was born at Mechlin, in Flanders, 1516. In the title-page of a book, publiſhed at Venice, 1549, he is called the ſcholar

(*e*) In this compoſition there is another inſtance of a flat 7th in the baſe, to avoid a falſe 5th, like the paſſage already remarked in the madrigal of Aſkadelt: *Il bianco e dolce cigno*, p. 304.

of

of Adrian Willaert(*f*). In the preface to the Canti Carnaſcialeſchi, publiſhed at Florence, 1559, he is called *Cantore*; as if he had been merely a *ſinger* in the ſervice of the houſe of Medicis. However, he ſeems to have ſpent the greateſt part of his life in Italy, as a compoſer; in which character he is mentioned with great reſpect by Zarlino, Vincenzo Galilei, Pietro Pontio, and almoſt every Italian muſical writer of his time. And, after having been ſucceſſively Maeſtro di Capella to the duke of Ferrara, the republic of Venice, where he was the immediate predeceſſor of Zarlino, and the duke of Parma, he died at the court of that prince, 1565, aged forty-nine (*g*). His motets and madrigals were firſt publiſhed at Venice, 1544, and again, together with his maſſes, and many other works, after his deceaſe, in 1562 and 1565. His *Cantiones Sacras*, or motets, were likewiſe publiſhed at Louvain, 1573.

ORLANDO DE LASSO, a native of Mons, in Hainault, born 1520, was the cotemporary of Cyprian Rore, and ſo much reſembled him in genius, abilities, and reputation, that I ſhall unite them in the ſame article, and with it cloſe the account of the Flemiſh and Netherlandiſh School of Counterpoint. Orlando not only ſpent many years of his life in Italy, but had his muſical education there, having been carried thither, ſurreptitiouſly, when a child, on account of his fine voice. The hiſtorian Thuanus, who has given Orlando a place among the illuſtrious men of his time, tells us that it was a common practice for young ſingers to be forced away from their parents, and detained in the ſervice of princes; and that Orlando

(*f*) *Fantaſie e Recerchari à 3 voci, accommodate da cantare e ſonare per ogni inſtrumento, compoſte da M. Giuliano Tiburtino, da Tievoli, Muſico eccellentiſſimo, con la giunta di alcuni altri recerchari, e madrigali à tre voci, compoſti da lo eccellentiſſimo Adrian Vuigliart et Cipriano Rore ſuo diſcepolo, &c.*

(*g*) The following inſcription ſtill remains on his tomb, in the great church at Parma:

Cypriano Roro, *Flandro.*
Artis Muſicæ
viro omnium peritiſſimo,
cujus nomen famaque
nec vetuſtate obrui
nec oblivione deleri poterit,
Hercules Ferrarienſ. Ducis II.
deinde Venetorum,
Poſtremo.
Octavii Farneſii Parmæ et Placentiæ
Ducis II. *Chori Præfecto,*
Lodovicus frater, fil. et hæredes
Mœſtiſſimi poſuerunt.
Obiit anno M. D. LXV. *ætatis* XLIX.

was carried to Milan, Naples, and Sicily, by Ferdinand Gonzago. Afterwards, when he was grown up, and had probably loſt his voice, he went to Rome, where he taught Muſic during two years; at the expiration of which he travelled through different parts of Italy and France with Julius Ceſar Brancatius, and at length, returning to Flanders, reſided many years at Antwerp, till being invited, by the duke of Bavaria, to Munich, he ſettled at that court, and married. He had afterwards an invitation, accompanied with the promiſe of great emoluments, from Charles IX. king of France to take upon him the office of maſter and director of his band; an honour which he accepted, but was ſtopped on the road to Paris by the news of that monarch's death. After this event he returned to Munich, whither he was recalled by William, the ſon and ſucceſſor of his patron Albert, to the ſame office which he had held under his father. Orlando continued at this court till his death, in the year 1593, at upwards of ſeventy years of age. His reputation was ſo great, that it was ſaid of him: *Hic ille Orlandus Laſſum, qui recreat orbem.*

As he lived to a conſiderable age, and never ſeems to have checked the fertility of his genius by indolence, his compoſitions exceed, in number, even thoſe of Paleſtrina. There is a complete catalogue of them in Draudius (*i*), amounting to upwards of fifty different works, conſiſting of maſſes, magnificats, paſſiones, motets, and pſalms; with Latin, Italian, German, and French ſongs, printed in Italy, Germany, France, and the Netherlands.

To form a comparative idea of the ſtyle of theſe two compoſers with that of Paleſtrina, the ſpecific difference ſeems to be this: that the two Netherlanders, by having ſpent the chief part of their time in the courts of princes, had acquired a lighter and more ſecular caſt of melody than Paleſtrina, who reſiding conſtantly at Rome, and writing chiefly for the church, had a natural and characteriſtic *gravity* in all his productions. Indeed, the compoſitions *à Capella* of Cyprian Rore and Orlando Laſſo are much inferior to thoſe of Paleſtrina, in this particular; for by ſtriving to be grave and ſolemn they only become heavy and dull; and what is unaffected dignity in

(*i*) *Bibl. Claſſ.*

the

the Roman, is little better than the ſtrut of a dwarf upon ſtilts in the Netherlanders. They were, however, great maſters of harmony, and, out of the church, prepared the colours, and furniſhed the muſician's pallet with many new tints of harmony and modulation, which were of great uſe to ſubſequent compoſers, particularly in dramatic painting.

In the ſame collection of ſongs, printed 1555, we have a Latin poem ſet by Orlando di Laſſo in the manner of a madrigal, in which the modulation is curious; but, though elaborate and *recherchée*, it is pleaſing, and has had many imitators.

Cyprian and Orlando were the firſt who hazarded what are now called *chromatic* paſſages. At the end of the fourteenth book of ſongs in four parts, printed at Antwerp, by Tylman Suſato, there is an irregular Latin ode, by Cypriano, ſet likewiſe in the madrigal ſtyle, in which not only an A♯, but an A♭ occurs in the ſame movement, and almoſt every accident uſual in modern Muſic. I ſhall inſert part of this compoſition, as a ſpecimen of the authors's frequent attempts at *new harmonies* and *modulation*, which, when laid before the learned muſical reader in ſcore, will afford him much better information concerning the real hiſtory and progreſs of the art of counterpoint, at this time, than all the catalogues of books, and deſcriptions of their contents, which diligence and language could furniſh.

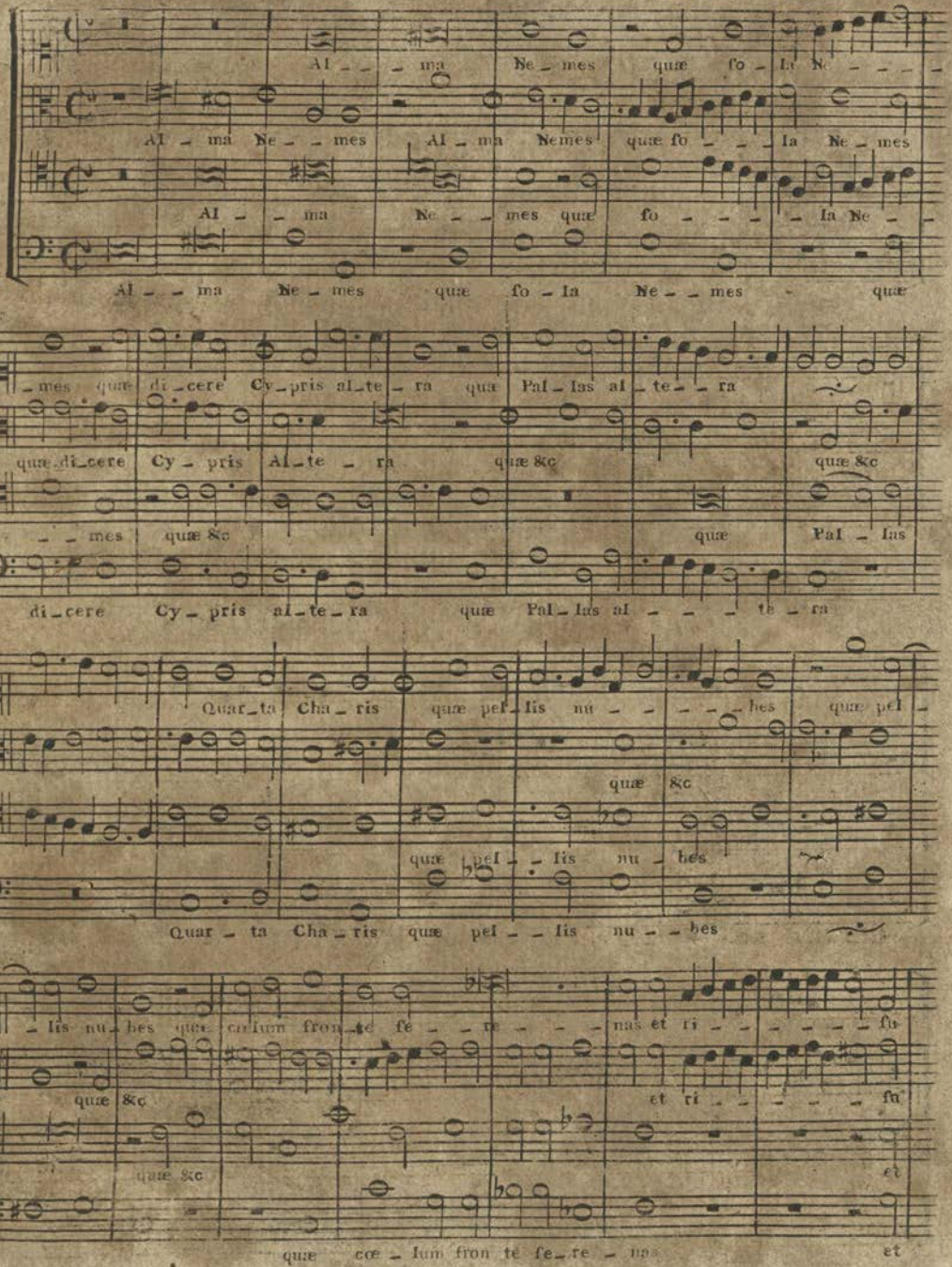
Many of the forced, crude, and unexpected modulations in the motet of Cyprian Rore, however they may have been admired for their boldneſs and novelty, were never adopted by ſubſequent compoſers. Beautiful, natural, and pleaſing paſſages and effects are ſoon rendered common by plagiariſm and imitation; whereas the unnatural and difficult are long left in the poſſeſſion of the original proprietor. Perhaps in a ſeries of years ſome other compoſer, unable to aſtoniſh by his inventions in a natural way, and determined to produce ſomething that ſhall, at leaſt, *ſeem* new, will propoſe them again to the public, who will again reject, and ſo on, *ad infinitum*. But theſe muſical hunters after novelty, without genius to find it, forget that ſuch paſſages or modulations muſt have preſented themſelves to thouſands in the courſe of their ſtudies and

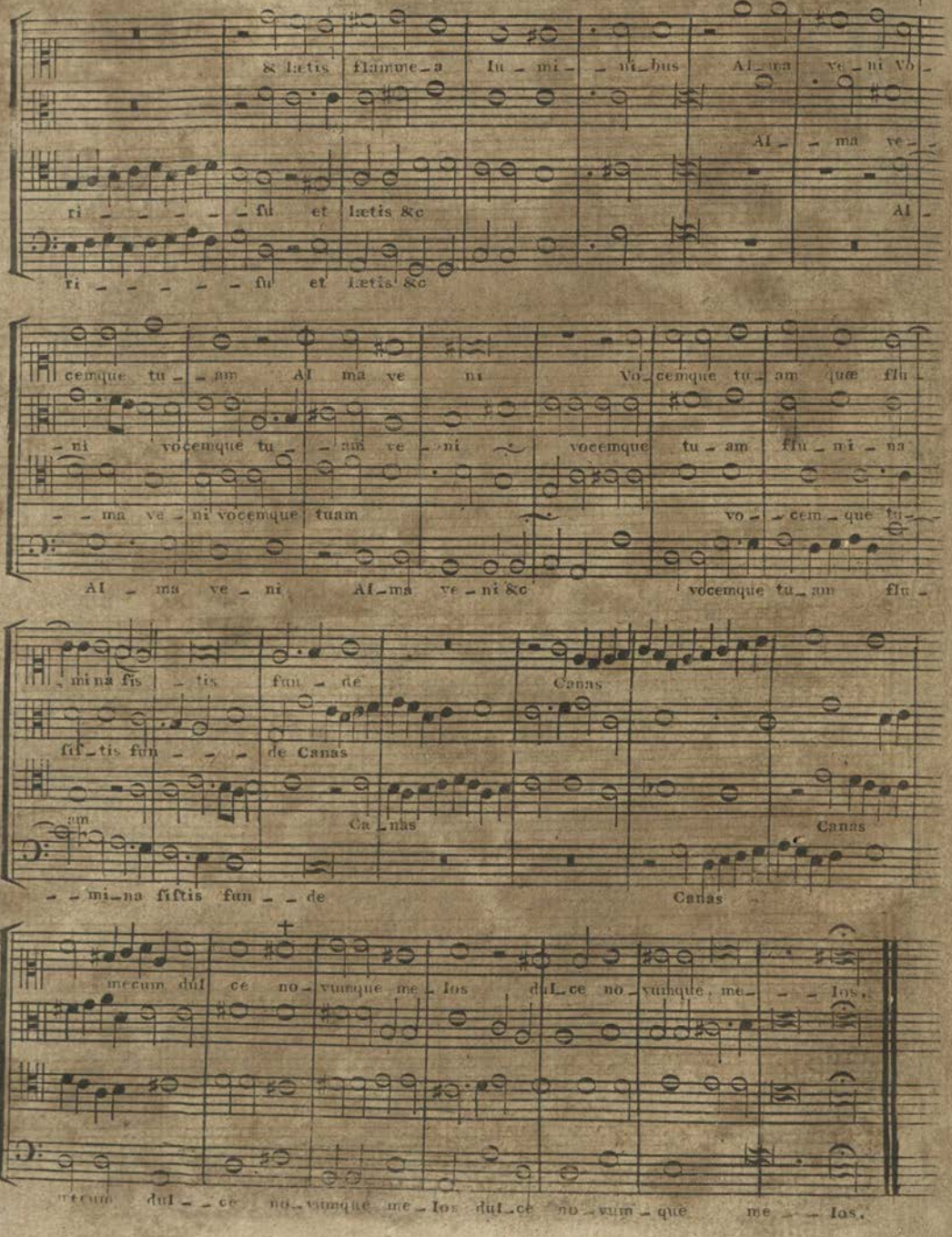
ricercate, but that good taſte and ſound judgment had rejected them. It is at all times eaſy to produce *new* arrangements and combinations of ſounds, if nature, grace, and propriety be renounced; but at once to be *new* and *natural*, belongs only to genius of the firſt order.

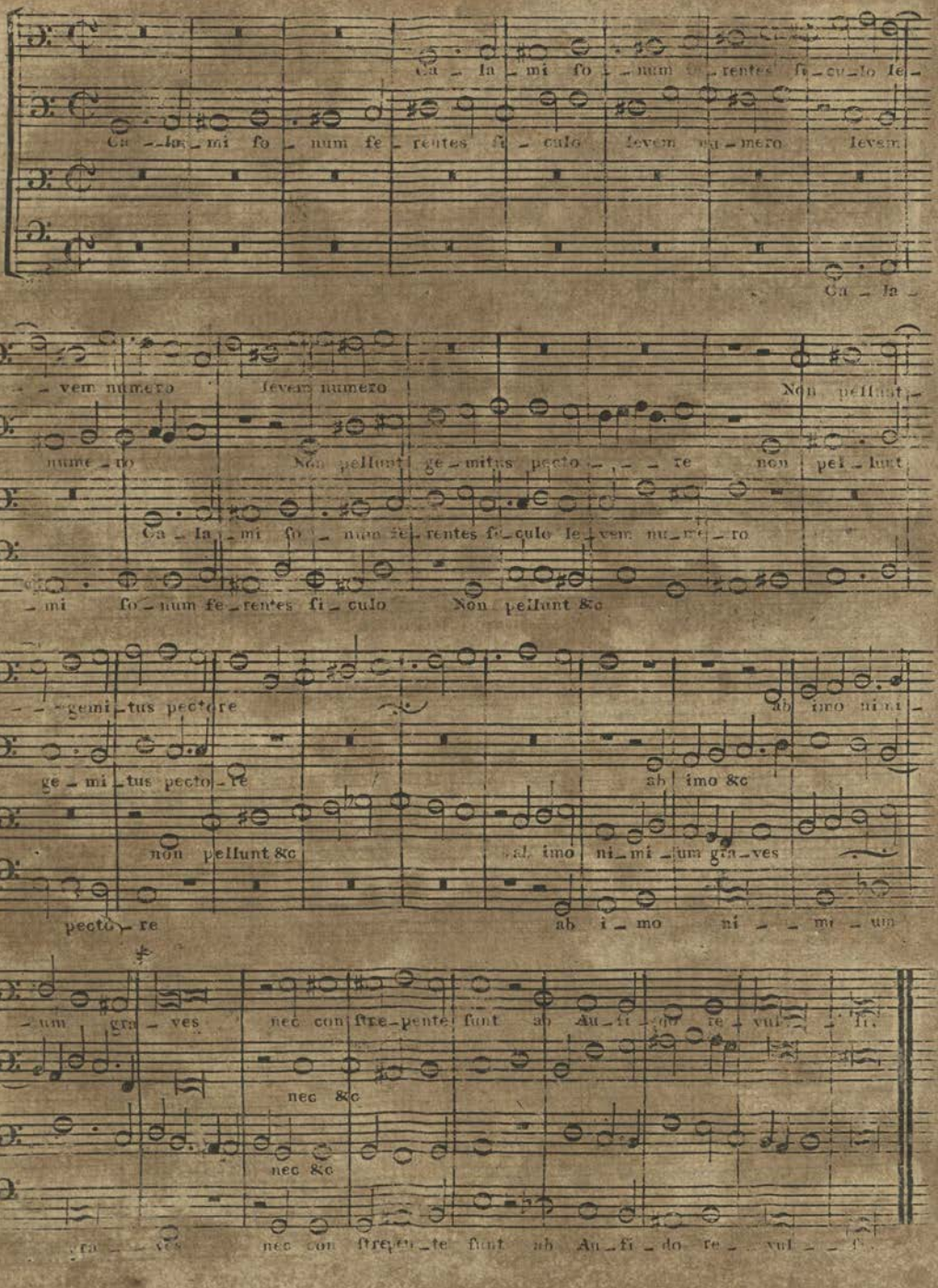
The ſongs in this collection by Orlando, are ſaid by the publiſher to be compoſed *à la nouvelle compoſition d' aucuns d' Italie*. I find but little melody in any of them, though much modulation, different from the other Flemiſh maſters of this period. There is another eſſential difference in the notation, as the diminutions into crotchets and quavers, particularly in the ſongs *alla Napolitana*, are more frequent than in any other compoſitions of the middle of the ſixteenth century. The chromatic accidental ſemitones are expreſſed by a ſharp, and no longer left to the mercy and ſagacity of the ſinger, as was before the conſtant cuſtom. The occaſional changes in the intervals, which are neceſſary in counterpoint, though formed upon eccleſiaſtical melodies, were at firſt ſmuggled into harmony, perhaps by ſingers whoſe good ears ſuggeſted them, though the compoſer had not dared to point them out, leſt he ſhould be accuſed of corrupting the modes. Orlando ſeems the firſt who, in ſpite of ancient prejudice and pedantry, when he wiſhed to alter a note, dared to expreſs his intentions in writing. In his more gay and comic ſtyle, however, the modulation is overcharged with wanton and unneceſſary tranſitions from one key to another, without remaining long enough in any one to fix it in the hearer's attention.

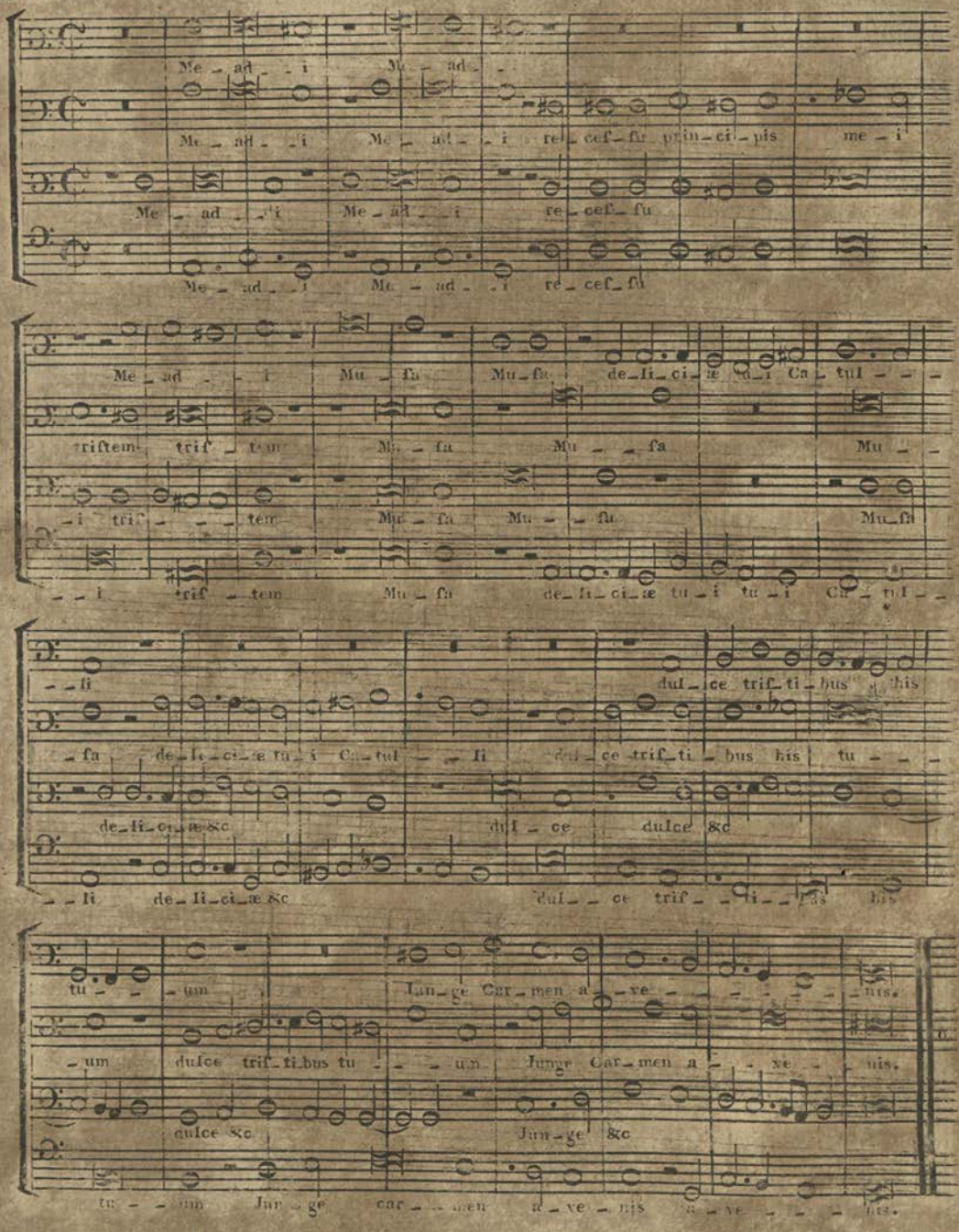
Of the two following compoſitions by Orlando di Laſſo and Cipriano de Rore, to Latin words, the firſt is in hexameter and pentameter, and the ſecond, an irregular ode, partly in the choral meaſures of the Greek tragedies. At this mark ♮, in Orlando's compoſition, the firſt A♯ occurs that I had ever ſeen uſed in counterpoint of equal antiquity; and this ſeems to have been ſuggeſted by the words *novumque melos*. Which of theſe productions was firſt compoſed I know not, as they were both publiſhed together at Antwerp, 1655.

MADRIGAL


Al _ _ ma Ne _ mes quæ fo _ la Ne _ _ _ _
Al _ ma Ne _ _ mes Al _ ma Nemes quæ fo _ _ _ la Ne _ mes
Al _ _ ma Ne _ _ mes quæ fo _ _ _ _ la Ne _ _
Al _ _ ma Ne _ mes quæ fo _ la Ne _ _ mes quæ
_ mes quæ di _ cere Cy _ pris al _ te _ ra quæ Pal _ las al _ te _ _ ra
quæ di _ cere Cy _ pris Al _ te _ ra quæ &c quæ &c
_ _ mes quæ &c quæ Pal _ las
di _ cere Cy _ pris al _ te _ ra quæ Pal _ las al _ _ _ te _ ra
Quar _ ta Cha _ ris quæ pel _ lis nu _ _ _ _ bes quæ pel _
quæ &c
quæ pel _ _ lis nu _ bes
Quar _ ta Cha _ ris quæ pel _ _ lis nu _ _ bes
_ lis nu _ bes quæ cœlum fron _ te fe _ _ re _ _ _ nas et ri _ _ _ _ _ _ fa
quæ &c et ri _ _ _ _ fa
quæ &c et
quæ cœ _ lum fron te fe _ re _ nas et


& lætis flamme_a Iu_mi_ni_bus Al_ma ve_ni Vo_
Al_ma ve_
ri_fu et lætis &c
Al_
ri_fu et lætis &c
cemque tu_am Al ma ve ni Vo_cemque tu_am quæ flu_
ni vocemque tu_am ve_ni vocemque tu_am flu_mi_na
ma ve_ni vocemque tuam vo_cem_que tu_
Al_ma ve_ni Al_ma ve_ni &c vocemque tu_am flu_
mi na fis_tis fun_de Canas
fif_tis fun_de Canas
am Ca_nas Canas
mi_na fiftis fun_de Canas
mecum dul ce no_vumque me_los dul_ce no_vumque me_los.
mecum dul_ce no_vumque me_los dul_ce no_vum_que me_los.


Ca - la - mi fo - num fe - rentes fi - culo le -
Ca - la - mi fo - num fe - rentes fi - culo levem nu - mero levem
Ca - la -
- vem numero levem numero Non pellunt -
nume - ro Non pellunt ge - mitus pecto - - - re non pel - lunt
Ca - la - mi fo - num fe - rentes fi - culo le - vem nu - me - ro
- mi fo - num fe - rentes fi - culo Non pellunt &c
- - - gemi - tus pectore ab imo ni -
ge - mi - tus pecto - re ab imo &c
non pellunt &c al imo ni - mi - um gra - ves
pecto - re ab i - mo ni - - mi - um
- um gra - ves nec con fre - pente sunt ab Au - fi - do re - vul - - - fi.
nec &c
nec &c
gra - - ves nec con fre - pente sunt ab Au - fi - do re - vul - - - fi.


Me ad i Mu ad
Me ad i Me ad i re ceſ fu prin ci pis me i
Me ad i Me ad i re ceſ fu
Me ad i Me ad i ré ceſ fu
Me ad i Mu ſa Mu ſa de li ci æ tu i Ca tul
triſtem trif tem Mu ſa Mu ſa Mu
i trif tem Mu ſa Mu ſa Mu ſa
trif tem Mu ſa de li ci æ tu i tu i Ca tul
li dul ce trif ti bus his
ſa de li ci æ tu i Ca tul li dul ce trif ti bus his tu
de li ci æ &c dul ce dulce &c
li de li ci æ &c dul ce trif his
tu um Junge Car men a ve nis.
um dulce trif ti bus tu um Junge Car men a ve nis.
dulce &c Junge &c
tu um Junge car men a ve nis a ve nis.

The madrigals, in general, of both Cyprian and Orlando, to Italian words, are excellent, in the ſtyle of the times; but of theſe there need no examples, after the number of learned and elaborate compoſitions with which the reader has been preſented from the works of their cotemporaries. Wherever *innovation* has been attempted, which tends to a revolution in the art, it ſeems the duty of an hiſtorian to point it out; and the two chromatic compoſitions have been inſerted above, with that intent. Indeed, the laboured and equivocal modulation of theſe compoſers, though often learned and ingenious, ſometimes borders ſo much on caprice and affectation as to fatigue the attention, and diſguſt the ear.

The pedantry of crude harmonies and learned modulation, only ſuits depraved ears that are grown callous to every thing that is eaſy and natural. The Italians, when they quitted madrigals, and no longer aſpired at the applauſe of faſtidious chamber-critics, whoſe approbation was beſtowed on no compoſitions that did not ſmell of the lamp, ſimplified their ſecular Muſic, and inſtead of puzzling and goading the hearer with complicated contrivances and extraneous modulation, aimed at grace and facility in their melodies, which they clothed with ſuch plain and tranquil harmony, as, inſtead of diſguiſe and ſuffocation, added greatly to their energy and effect. Dramatic Muſic was not yet even in idea, and *concerts*, or other aſſemblies of gay and unlearned hearers, ſeem now not to have exiſted; ſo that muſical compoſers could not be ſaid to write for the *public*, who will ever prefer ſuch pleaſure and amuſement as give them the leaſt trouble. Authors of all kinds, who ſeek for applauſe, conform to the taſte of their judges; and we find, in our own times, that thoſe muſicians who are qualified by their genius and abilities to direct and govern the public opinion, think it neceſſary, however falſe and corrupt it may be, to humour and flatter it, by all the conceſſions in their power. The art never long remains ſtationary at any one point of cultivation; and if perfection could be attained, its reign would inevitably be ſhort. In Muſic, the learned are few, and ſilent; the ignorant numerous, and noiſy: in the chamber it was right to pleaſe the former, and in the theatre, where

"——the

" ——the fair, the gay, the young
" Govern the numbers of each ſong,"

there is no choice. A public and mixed audience is ſuch a many-headed monſter, that all its ears cannot be pleaſed at the ſame time; and whether the good or the bad predominate, the greater number muſt be gratified at the expence of the leſs.

Two of Orlando di Laſſo's ſons, Ferdinand and Rodolph, were able muſicians, and both in the ſervice of Maximilian, duke of Bavaria; the eldeſt as chapel-maſter, and the other as organiſt to that prince. Theſe collected their father's motets, as well thoſe which had been publiſhed during his life, as thoſe which remained unpubliſhed at his deceaſe, and printed them in a very ſplendid and ſumptuous manner at Munich, in ſeven volumes, large folio, 1604, with a dedication to their patron the ſovereign of Bavaria. The general reception, however, of theſe compoſitions, ſeems not to have equalled the expectations of the editors: other productions had taken poſſeſſion of the public ear and favour. It is, I fear, in vain to hope for the revival of old Muſic; too many are intereſted in the ſucceſs of the new; and ſuch are the viciſſitudes of what are called taſte and expreſſion in this art, that if ſufficient probity and zeal could be found in faſhionable performers to incline them to attempt doing juſtice to the productions of former times, it is hardly poſſible for them to ſucceed; the accent, energy, and expreſſion are either loſt in the execution, or unintelligible to the hearers. There is, indeed, as little chance for a muſician of the preſent age to perform ſuch productions in the manner of the times in which they were compoſed, as to pronounce a foreign language as well as his own; and if, againſt all calculation, he ſhould ſucceed, this Muſic will ſtill be an unknown tongue to the public.

CHAP.

CHAP. VII.

Of the Progreſs of Muſic in England *from the Death of Queen Elizabeth, till the End of the Seventeenth Century.*

JAMES I.

ELIZABETH, in the early part of her life, ſeems to have ſtudied Muſic, and to have made a conſiderable progreſs on the Virginals (*k*). Her reign was long, and, in general, tranquil; and in ſpite of the fanatical ſpirit of the times, and the outcry of the Puritans againſt every ſpecies of Church-muſic, except ſyllabic pſalmody, our Cathedral ſervice, by the diligence and abilities of Dr. Tye, Tallis, Bird, Morley, and others, was brought to a pitch of perfection, which was hardly ſurpaſſed by that of Italy itſelf.

This, however, does not appear to have been the conſequence of royal munificence; for Elizabeth, though extremely fond of ſplendour and ſhew, was ſo parſimonious in rewarding talents, that ſhe ſuffered the gentlemen of her chapel, till the time of her death, to ſolicit in vain for an augmentation of ſalary, which the difference in the value of money, and way of living ſince the firſt eſtabliſhment of the Chapel-Royal, ſeemed to have made neceſſary. And though, among the nobility, the principal profeſſors ſeem to have met with ſolid patronage, yet Dr. Bull and Dowland quitted the kingdom in purſuit of better elſewhere.

The acceſſion of JAMES I. to the crown of England occaſioned no immediate acceſſion of ſcience, or refinement in the polite arts: as the country he quitted was ſtill leſs poliſhed than that in which he arrived. Nor does it appear that this prince, either from nature or education, was enabled to receive any pleaſure from Muſic; however, early in his reign, the gentlemen of his chapel, aſſiſted by the influence and ſolicitation of ſeveral powerful noblemen, who plead-

(*k*) See above, p. 15.

ed their cauſe, ſeverally obtained an increaſe of ten pounds to their annual ſtipend.

An entry is made of this event in the cheque-book of the Chapel Royal, ſigned, not only by five of the great officers of ſtate, but by the ſubdean, chaplains, and gentlemen of the chapel then living.

Among theſe petitioners there is but one name, that of Edmund Hooper (*l*), which ever appears afterwards in the liſts of muſicians eminent for compoſition or performance, except Bird, Bull, and Gyles, who had diſtinguiſhed themſelves in the preceding reign.

Dr. NATHANIEL GILES, a native of Worceſterſhire, took a bachelor's degree 1585, and was ſoon after appointed organiſt and maſter of the boys at Windſor. On the death of Hunnis, in 1597, he was appointed maſter of the children of the Chapel Royal; in 1622, he was admitted to the degree of doctor in Muſic at Oxford; and on the acceſſion of Charles I. was appointed organiſt of his majeſty's chapel. He was a learned and able muſician of the old ſchool, and compoſed many ſervices and anthems for the Church, which were regarded as maſterly productions. Gyles, however, like Ravenſcroft, had a ſtrong tincture of pedantry in his diſpoſition, which inclined him to regard with more reverence than they deſerved the complicated meaſures, prolations, augmentations, diminutions, and other diſſimular motions of the ſeveral parts of polyphonic compoſitions, commonly called by the reformers *curious ſinging*. There is extant a leſſon of deſcant by Maſter Gyles, before he had taken his doctor's degree, of *thirtie-eighte proportions of ſundrie kindes*. Moſt of theſe were become obſolete, unintelligible, and uſeleſs, by the general reception of more ſimple, eaſy, and modern characters and diviſions of time. And it ſeems as if Gyles and Ravenſcroft wiſhed, in pure pedantry, to revive the old perplexities; as Dr. Pepuſch, a century later, tried hard to bring us back to the ancient eccleſiaſtical modes or ſpecies of octave. It is difficult to determine which is moſt injurious to Muſic, or the greateſt

(*l*) This muſician was likewiſe organiſt of Weſtminſter Abbey, and author of ſeveral anthems which are ſtill performed in our provincial cathedrals, as well as one of the Harmoniſts who ſet parts to the edition of the pſalm-tunes, publiſhed 1594. He died 1621.

impediment

impediment to its improvement, the pedantry which draws us back to uſeleſs and exploded cuſtoms, or wanton and licentious *innovation*, which quits the true and fundamental principles of the art, in order to purſue viſionary ſchemes of reformation and ſingularity. Good Muſic is ever to be found between theſe two extremes; and though *Pedantry* takes hold of one hand, in order to draw her back to ruſticity or exploded learning; and *Innovation* ſeizes the other to drag her from the right path, into the company of caprice, affectation, and ſingularity; ſhe purſues her ſlow and ſteady courſe towards taſte, elegance, ſimplicity, and invention, under the guidance of Judgment and Science.

To inſert many examples of compoſition, during a barbarous age, particularly if ſome value be not given to them by their ſcarcity, is doing the reader but little kindneſs. Indeed, we are now approaching better times, when productions of a ſuperior claſs will pour in upon us, and deſerve inſertion; of which, to point out the peculiar beauties and excellence will be a much more pleaſing employment, than to cenſure or ridicule the defects of ſuch as were produced during this reign.

Anthems, maſques, madrigals, ſongs, and catches, ſeem to compriſe the whole of our vocal Muſic for the Church, the Stage, and the Chamber, at this time. And with reſpect to inſtrumental productions under the title of *Fancies*, *&c.* as they were chiefly compoſed for lutes and viols, which are now laid aſide, if they had been replete with genius and learning, juſtice could not have been done to them in the performance. Luckily the chief part of them are of ſo artleſs and inſipid a kind, that no loſs would accrue to judicious and reaſonable lovers of Muſic by their utter annihilation.

The beſt Engliſh muſicians of the early part of the ſeventeenth century have been included in the end of the ſixteenth. There are many names come down to us of others who publiſhed works that were *ſtill-born*, and can hardly be ſaid ever to have exiſted. With accounts of theſe and their authors I ſhall not long detain the reader: the hiſtory of men who have done nothing cannot be too ſhort, as they are can neither be made profitable nor pleaſant.

Batſon, Anmer, Litchfield, Pilkington, and Ward, publiſhed madrigals and other vocal Muſic, about this time; Jones, Corkine, and Adſon Ayres; but all ſo much alike, ſo unmarked, unmeaning, and vapid, that there is not ſufficient difference of ſtyle, melody, or modulation in them to enable the moſt penetrating critic to aſſign them to one compoſer more than another. And it would be as vain for a cultivated and refined ear to hope for amuſement in them, as a plagiariſt to ſeek for plunder.

It has been inferred that prince Henry was a lover of Muſic, and a performer, from the liſt of muſicians on his eſtabliſhment; but this ſeems to have been more a matter of dignity and ancient uſage, than the prince's choice for the gratification of a particular paſſion: as it may be ſuppoſed that there never was a prince of Wales without minſtrels, or muſicians in his ſervice. And no memorials remain of this promiſing young prince ever availing himſelf of the advantage of ſuch a band, in honouring them with his commands in any particular exerciſe of their ſkill and talents.

In the liſt of his muſical eſtabliſhment, however, 1611, the names of ſeveral muſicians appear who merit ſome notice: theſe, beſides Dr. Bull, were Robert Johnſon, Thomas Lupo, Thomas Cutting, Thomas Ford, and nine more, at £. 40. per annum ſalary to each. Johnſon, who was probably the ſon of the old compoſer of that name, mentioned in the preceding volume, ſeems to have been an active profeſſor during the reigns of king James and Charles I. his name frequently appearing in the publications of the times (*m*); as does that of Lupo, not only in printed but manuſcript inſtrumental Muſic, particularly Fantaſias for lutes and viols, of which many have been preſerved in the collections made by the nobility and gentry who then patronized the art. CUTTING was a celebrated performer on the lute, in the ſervice of the lady Arabella Stuart, the king's niece; to whom his queen and prince Henry wrote letters, requeſting her to permit him to engage in the ſervice of the king

(*m*) His inſtrument ſeems to have been the lute or harp, as he is allowed £.20. per annum for ſtrings. See the grant in Rymer. He firſt ſet the Tempeſt of Shakſpeare.

of

of Denmark, her majeſty's brother (*n*). FORD publiſhed ſome pieces for four voices, accompanied by lutes and viols, 1607; and ſeveral of his catches appear in the firſt collections that were publiſhed of theſe facetious and ſocial compoſitions.

The reader will perhaps be beſt enabled to judge of the muſical productions of this reign by ſeeing them ſeparately claſſed under the three principal diviſions of the art, as it has admiſſion in the *Church*, the *Theatre*, and *Chamber*.

Indeed, amidſt many dull and worthleſs ſecular productions, the *Church* was furniſhed with ſome good compoſitions; but theſe, it is to be feared, will only prove, that ſuch Muſic may be produced at all times with leſs genius than that which requires imagination, as well as ſcience, to ſupport it; as it depends more on mechanical rules and labour than invention.

THOMAS TOMKINS, a ſcholar of Bird, who took a bachelor's degree in Muſic, at Oxford, 1607, was an excellent contrapuntiſt, who ſupplied the Church with a great number of admirable compoſitions. Many of them are preſerved in Dr. Tudway's collection, Britiſh Muſeum, and in Chriſt-church and Magdalen College, Oxford.

ELWAY BEVIN muſt be remembered among the muſical luminaries of this reign. He was a ſcholar of Tallis, which is diſcoverable by his works; but it is not quite ſo eaſy to diſcover how it could have been at the recommendation of his maſter who died 1585, that he was ſworn in gentleman extraordinary of the Chapel Royal, as has been ſaid, 1589. His ſervice in D minor, printed in Boyce's collection, has the true ancient caſt of modulation, the *ferrugo pretioſa* upon it, which gives a dignity to its effects, for which we can now hardly account. The accents, as uſual with the old maſters, are often erroneouſly placed; but if that imperfection be removed or regarded with indulgence, the compoſition muſt be allowed, in point of harmony and modulation, to be admirable. And there are ſome grand effects produced by pauſes and long notes without changing or infringing the original meaſure, that afford me me very pleaſing ſenſations. Elway Bevin was, indeed, a man of genius, and it is to be la-

(*n*) Theſe letters, with the anſwers to them, are among the Harleian MSS. in the Britiſh Muſeum: No. 6986, 42, 43, 44.

mented that more of his compoſitions have not been preſerved. Beſides his appointment in the Chapel Royal, he was organiſt of Briſtol cathedral, and the maſter of Dr. Child. But, notwithſtanding his abilities and great age, he was diſmiſſed from all his employments, in 1636, on being diſcovered to adhere to the Romiſh communion.

In 1631 he publiſhed a work full of harmonical erudition, entitled "A briefe Inſtruction, &c. and Art of Canon," which, however uſeleſs it may be deemed now, muſt have been of ſingular ſervice to young ſtudents in times when *canons* were regarded as the greateſt efforts of human intellect, and the ſolution of theſe enigmas was equally difficult with that of the moſt abſtruſe and complicated problems in Euclid. Micheli Romano publiſhed a ſimilar work at Venice, 1615 (*o*), and Valentini another at Rome, 1655 (*p*).

But the beſt Engliſh compoſer for the Church, during the reign of James I. ſeems, without exception, to have been ORLANDO GIBBONS; who, though not bleſt with longevity, yet, during his ſhort life, contributed amply to the Muſic of the Church, which he enriched with numerous compoſitions, that are ſtill freſh and in conſtant uſe among the beſt productions within its pale.

This excellent muſician, a native of Cambridge, was brother of Edward Gibbons, bachelor of Muſic, organiſt of Briſtol, gentleman of the Chapel Royal, and maſter of Mathew Lock; and of Ellis Gibbons, author of two madrigals in *the Triumphs of Oriana*, who is ſtiled by Ant. Wood, "the admirable organiſt of Saliſbury." In 1604, at the age of twenty-one, Orlando was appointed organiſt of the Chapel Royal, in the room of Arthur Cock. In 1622, he was honoured at Oxford with a doctor's degree in Muſic, at the ſame time as his friend Dr. Heyther, when both were countenanced and favoured with indulgencies in the univerſity in conſequence of letters from the learned Camden, who recommended them with friendly zeal to its notice. According to Ant. Wood, the academical exerciſe in ſix or more parts, performed at this time for Heyther's de-

(*o*) *Muſica vaga et artificioſa, continente motetti con obblighi, e canoni diverſi, tanto per quelli che li d'lettano ſentire var'e curioſit', quanto per quelli che vorrano p'ofeſſare d' intendere diverſi ſtudii della Muſica.* Folio.

(*p*) *Canoni Muſicali del Signor Pier Franceſco Valentini Romano.*

gree,

gree, was compoſed by Orlando Gibbons, "as one or more eminent "muſicians then living had ſeveral times told him." So that *grown-gentlemen*, as well as boys, through idleneſs or ignorance, are ſometimes reduced to the humiliating neceſſity of having recourſe to the charity of friends, before they can exhibit an exerciſe (*q*).

The harmony of Gibbons's ſervice in F, printed by Dr. Boyce, is pure, clear, and grateful; and the melody more accented and flowing than I have found in any choral Muſic of equal antiquity (*r*). The *two parts in one*, of the GLORIA PATRI, though they may

(*q*) A manuſcript copy of the exerciſe performed for Dr. Heyther's degree, is ſaid to have been found, ſigned with the name of Orlando Gibbons. It is an anthem for eight voices, taken from the forty-ſeventh pſalm; and appears to be the very ſame compoſition as the anthem of Orlando Gibbons, to the words "O clap your hands together "all ye people," printed in Boyce's *Cath. Muſ.* Vol. II. p. 59.

Writing in eight real parts, *fugato*, in this cloſe manner, is perhaps more difficult than in the ſame number of parts, *a due cori*. As the exercıſe for the degree with which I was honoured at Oxford, was required, by the ſtatutes, to be compoſed in eight real parts; previous to ſupplicating for it in that univerſity, beſides the anthem conſiſting of ſolo, verſe, and choral movements, accompanied by inſtruments, I prepared a vocal chorus, which the muſical reader will find on the next plates, in eight real parts, in the ſame full and rigid manner as Orl. Gibbons's "O clap your hands together," before I had ſeen that or any other of the ſame kind. It was, however, not performed: as the late worthy Muſic-profeſſor Dr. William Hayes ſaid, that though this movement alone would have well entitled me to a doctor's degree, it would not be wanting, the choruſes of the anthem being ſufficiently full to ſatisfy him and the univerſity of my abilities to write in many parts.

Upon ſhewing Mr. C. P. Emanuel Bach the ſcore of the exerciſe that was performed at Oxford, 1769, he honoured it ſo far as to beg a copy of it, and afterwards had it performed, vocally and inſtrumentally, in St. Catharine's church at Hamburgh, under his own direction, 1773. It was repeatedly performed at Oxford, after it had fulfilled its original deſtination; and once the principal ſoprano part had the advantage of being exquiſitely ſung by Miſs Linley, now Mrs. Sheridan. It is hoped that the reader will pardon this *egotiſm*, which has been extorted from me by occaſional and ſiniſter aſſertions, "that I neither liked nor had "ſtudied Church Muſic."

(*r*) A few falſe accents, however, occur, and harmonies not generally received, ſuch as the $\frac{6}{7}$; (ſee Boyce, *ubi ſupra*, Vol. I. p. 125, line i. 129, and elſewhere in the ſame ſervice) $\frac{6}{5}$ when the baſe is neither ſtationary nor preparing for a cloſe; and (p. 126) the combination of $\frac{4}{3}$. But theſe are licences, which, in their tranſient uſe, can give but a momentary uneaſineſs to the moſt faſtidious and learned ear. Vol. II. p. 52 l. i. bar 3d of the ſame admirable collection, there is a falſe relation in the harmony, which no ear can tolerate; nor do I imagine that the author ever intended that one part ſhould ſing F ♯, while another was ſinging F ♮, not merely in paſſing notes, but fundamental. The ſecond F, in the tenor, ſhould certainly be natural, or the counter tenor ſhould have F ♯. And in the penultima bar of the ſame anthem, B ♮ and C would pleaſe my ear much more than Bb and G; in the firſt ſoprano, p. 64. l. i. bar fourth, I ſhould alſo like the interval of the falſe 5th to C ♯ in the firſt tenor, better than C ♮ which, ſo near a cloſe in D, diſappoints a modern ear. However, this is *à l'antique*; and, at the time this anthem was compoſed, a falſe 5th in melody and in harmony, was equally prohibited, though that prejudice now no longer exiſts, and we find the greateſt beauties ariſe from the uſe of both.

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be the cauſe of ſome confuſion in the words, diſcover no reſtraint or ſtiffneſs in the melody, which continues to move with the ſame freedom, as if no *canon* had exiſtence. And though the *puriſts*, on account of the confuſion ariſing from all the parts ſinging different words at the ſame time, pronounce the ſtyle, in which his full anthems are compoſed, to be vicious; yet the lovers of fugue, ingenious contrivance, and rich, ſimple, and pleaſing harmony, muſt regard them as admirable productions, *alla Paleſtrina*, a ſtyle in which Tallis and Bird acquired ſo much renown.

Beſides his admirable choral compoſitions, O. Gibbons was author of melodies in two parts to the hymns and ſpiritual ſongs of the Church, tranſlated by Geo. Withers, and of ſeveral other works which will be mentioned elſewhere.

Dr. Tudway, in the dedication of the firſt volume of his manuſcript "Collection of the moſt celebrated Services and Anthems "uſed in the Church of England," addreſſed to lord Harley, for whom it was made; after a juſt and warm eulogium on the abilities of Tallis and Bird, ſays that "none of the later compoſers could "ever make appear ſo exalted a faculty in compoſitions for the "Church, except that moſt excellent artiſt, Orlando Gibbons, or-"ganiſt and ſervant to king Charles I. whoſe whole ſervice, with "ſeveral anthems, are the moſt perfect pieces of church compoſi-"tions which have appeared ſince the time of Tallis and Bird; the "air ſo ſolemn, the fugues and other embelliſhments ſo juſt and na-"turally taken, as muſt warm the heart of any one, who is endued "with a ſoul fitted for divine raptures." To this encomium every candid judge of harmony will readily ſubſcribe; but when the doctor tells us, that the celebrated ſervice in F was compoſed by Orlando Gibbons in 1635, he furniſhes no very favourable proof of his knowledge in chronology; as it is recorded on the monument erected to his memory by his widow, that he died ten years before that period. For in 1625, being commanded, *ex officio*, to attend the ſolemnity of the marriage of his royal maſter, Charles I. with the princeſs Henrietta of France, at Canterbury, for which occaſion he had compoſed the Muſic, he was ſeized with the ſmall-pox, and dying on Whitſunday, in the ſame year, was buried in that cathedral.

The

The court, during this reign, ſeems to have been wholly inattentive to Muſic. No royal concerts are on record, and the only ſecular uſe that appears to have been made of the art, within its precincts, was in the MASQUES performed for the amuſement of his majeſty and the royal family, in which occaſional ſongs and ſymphonies were introduced.

Maſques, which preceded the regular muſical drama, required ſuch ſplendid and expenſive decorations, that, like the firſt operas of Italy and France, they ſeem to have been confined to the palaces of princes, and the manſions of the nobility; and thoſe of Ben Jonſon, Beaumont and Fletcher, Sir William Davenant, Milton, and others, appear to have been all originally written for private performers and particular occaſions.

As the incidental ſongs in theſe dramas, and in our plays, with the overtures and act-tunes, included the whole of THEATRICAL MUSIC, during the reigns of our firſt James and Charles, I ſhall endeavour to ſave my reader the trouble of ſeeking indications of its uſe in the writings of our dramatic poets, by collecting and explaining ſuch paſſages as immediately concern or allude to Muſic in the principal pieces of the times.

In *Gammer Gurton's Needle*, the firſt regular comedy in our language, written 1551, we have a ſong, and an inſtance of the early uſe of Muſic between the acts of each piece in our theatres; for which, at the end of the ſecond act of this play, we have the following inſtructions to the muſicians:

" Into the town will I, my friendes to viſit there,
" And hither ſtraight again to ſee th' end of this gere.
" In the mean time, fellowes, pype up your *fidles* (*s*).
ſay, take them,
" And let your friendes hear ſuch mirth as ye can make them."

In the Tragi-comedy of *King Cambyſes*, Muſic is introduced at the banquet.

(*s*) This ſhews the early uſe of *fidles* in the play-houſe; but how theſe fidles were to pype, is not eaſy to diſcover.

" ——they be at hand, ſir, with ſtick and fidle;
" They can play a new dance called *Hey didle didle*.

In another part of this play a *pſalm is ſung* (*t*).

Exhibitions on a public ſtage are of great antiquity in our country, and had their beginning, as Stow tells us, at *Clerks well*, or *Clerkenwell*; a name it acquired from the annual meeting of the London pariſh clerks, in order to play ſome large hiſtory of Holy Scripture. " For exam-
" ple, of later times, in the yeare 1369, the xiv. of Richard II. I
" read, the pariſh clarkes of London, on the 18th of July, played
" interludes at Skinner's Well, neere unto Clarkes Well, which
" play continued three dayes together, the king, queen, and nobles
" being preſent. Alſo the yeare 1409, x. Henry IV. they played a
" play, at the Skinner's Well, which laſted eight days, and was of
" matter from the creation of the world. There were to ſee the
" ſame, the moſt part of the nobles and gentiles in England."

" Skinner's Well," ſays the ſame author, " was ſo called, for that
" the ſkinners of London held there certaine playes yeerely, played
" of Holy Scripture; in place whereof, the wreſtlings have of later
" yeeres been kept, and are in part continued at Bartholomew-
" tide (*u*)."

According to Hall's Chronicle, the firſt MASQUE performed in England, was at Greenwich, 1512, " after the manner of Italie;" and Hollingſhed ſays, that " there was not only a *Maſque*, but a " good comedy of Plautus performed in 1520." In 1530, a Maſque was performed at Whitehall, " conſiſting of Muſic, danc-
" ing, and a banquet, with a diſplay of groteſque perſonages and
" fantaſtic dreſſes." This piece ſeems only to have wanted *machinery* to fulfil the idea of a complete Maſque, ſuch as were afterwards written by Ben Jonſon and others, which, with a conſtant muſical declamation in *recitative* mixed with *air*, would have formed an *opera* exactly ſimilar to the Muſical drama of Italy, in the enſuing century.

(*t*) In the running title of this play, it is called a *Comedy of King Cambiſes*; but in the title-page it is ſaid to be " a lamentable Tragedy full of pleaſant mirth, &c."

(*u*) Stow's *Survey of London*, black letter, 1598.

Langbaine tells us, that *Jocaſta*, a tragedy by Geo. Gaſcoigne and Fran. Kenwelmuſhe, was firſt acted in 1556; and Giles Jacob ſays, that each act of this play was introduced by dumb ſhow, and concluded by a *chorus*; but whether this chorus was ſung or not, is as yet unſettled by the critics. However, as it does not appear that the choruſes to Shakſpeare's hiſtorical plays were ever ſung, there ſeems no reaſon for concluding that this chorus was performed in a different manner.

The next directions concerning Muſic, which I find in any of our regular old plays, is in "the order given for dumb ſhow" before each act of the tragedy of *Gorbuduc*, or *Ferrex* and *Porrex*, written by lord Buckhurſt in 1561, three years before Shakſpeare was born.

Firſt, the Muſic of violins began to play.

Second act. The Muſic of cornets.

Third act. The Muſic of flutes.

Fourth act. The Muſic of hautbois.

Fifth act. Drums and flutes.

In 1580, maſques and poems of various kinds, written by Gaſcoigne and others, were performed in a ſplendid manner before queen Elizabeth, on her viſit to the earl of Leiceſter, of which feſtival there are ſeveral minute accounts extant, particularly in Sir W. Dugdale's Hiſtory of Warwickſhire, 1656, from a book entitled "*The Princely Pleaſures of Kenelworth Caſtle.*"

Riccoboni ſays, that James I. on coming to the crown, in 1603, granted a licence to a company of players, in which INTERLUDES are included; but an interlude then was another word for a play, whether comedy, tragedy, or farce. Maſques are not mentioned in this patent; but as maſques, at this time, were court entertainments, or performed in the houſes of the nobility, on particular occaſions of feſtivity, the neceſſary machinery and decorations rendered ſuch exhibitions too expenſive for the ordinary public theatres. Indeed, the ſeveral parts in the maſques of the ſixteenth and ſeventeenth centuries were uſually repreſented by the firſt perſonages in the kingdom; if at court, the king, queen,

and princes of the blood often performed in them. And this was the cuſtom in France and other parts of Europe (*x*).

The Engliſh ſeem at all times to have received more delight from dramas, in which the dialogue is ſpoken and the ſongs are incidental, than from ſuch as were ſung throughout. Shakſpeare and Beaumont and Fletcher have frequently introduced *maſques for Muſic* in their plays (*y*). Of the fourteen comedies of Shakſpeare there are but two or three in which he has not introduced ſinging; even in moſt of his tragedies, this wonderful and exquiſite dramatiſt has manifeſted the ſame predilection for Muſic. And as Homer and Chaucer have furniſhed illuſtration to my ſubject, why ſhould not Shakſpeare?

In the *Tempeſt*, the uſe that is made of Muſic is admirable, as well as the deſcription of its effects. Act I. Sc. 5. Ariel, inviſible, playing and ſinging to Ferdinand, ſays:

"Where ſhould this Muſic be, i' th' air or earth?
"It ſounds no more: and ſure it waits upon
"Some god o' th' iſland."

and afterwards:

"This is no mortal buſineſs, nor no ſound
"That the earth owns: I hear it now above me."

(*x*) The French and German writers on our muſical drama confound *maſque* with *maſcarade* and *maſcherata*, and *interlude* with the Italian *intermezzo*; but we had interludes long before the Italians had *intermezzi*, and our poems, or dramas, called maſques, bear no reſembance to an Italian *maſcherata*. M. de Miſſy, who, in the *Bibl. Brit.* 1740, has given a regular ſeries of our maſques, particularly of the ſeventeenth century, is conſtantly miſtaken in theſe particulars. In MS. *Memoirs of Muſic*, written by the Hon. Roger North, of Rougham, in Norfolk, brother of the lord Keeper, to which I was allowed acceſs by his deſcendant the late Dr. Montague North, canon of Windſor; it is ſaid, that "during "the reign of king James I. the greateſt "encouragement was given to Muſic and "muſicians in the performance of *maſques* "at court; which being at once balls and "operas, found employment for a great "number of profeſſors, who appeared in the "royal theatres in a ſplendid uniform, com-"poſed of ſilk mantles and ſcarfs of various "colours, with rich caps. And, for the "better decoration of the ſcene, the maſter "repreſented the character of Apollo." A cuſtom practiſed in the early days of muſical dramas in Italy.

(*y*) It ſeems doubtful whether this ſpecies of drama acquired the title of *maſque* from the actors appearing in *maſques, à l'antique*, or from the characters being imaginary, and the actors in diſguiſe.

Indeed,

Indeed, the ſerious part of this moſt fanciful play is very fortunately calculated for an opera. Shadwell, in the laſt century, made one of it, in the manner of what were then called operas on our ſtage (z).

Act II. Sc. 1. "Enter Ariel playing ſolemn Muſic." I never could underſtand this indication: no Muſic ſeems to be heard by the characters on the ſtage, nor do they take any notice of it through the whole ſcene. Afterwards, when with Muſic and a ſong he acquaints Gonzalo of the danger he is in, his miſſion has meaning. "While you here do ſnoring lie, &c."

Even Caliban talks well about Muſic:

"——the iſle is full of noiſes,
"Sounds and ſweet airs, that give delight and hurt not."

Ariel never appears or is employed without Muſic, which is ſweetly deſcribed, and introduced with perfect propriety. Proſpero calls for medicinal Muſic:

"A ſolemn air, and the beſt comforter
"To an unſettled fancy, cure thy brains."

Midſummer Night's Dream.

Act II. Sc. 5. "Come now a *roundel*, and a Fairy ſong."—If, as Dr. Gray ſays, a *roundel* is "a dance in a ring," a *roundelay* was the ſong and tune to ſuch dance; as *ballad*, from *ballata* Italian, ſo *roundelay*, from *rondelet* old French, *rondeau* modern.

The ideas and language of Fairyiſm are wonderfully imagined and ſupported in this play; and the uſe aſſigned to Muſic happy and fertile.

Act IV. Sc. 1. "*Rural Muſic, tongs, &c.*" Poker and tongs, marrow-bones and cleavers, ſalt-box, hurdy-gurdy, &c. are the old national inſtruments of Muſic on our iſland.

(z) It has been lately performed, more as a muſical maſque than opera or play, at Drury-lane, to the Muſic of the late Mr. T. Linley, as it uſed to be to that of Dr. Arne and others. The ſongs in this play, Dr. Wilſon, who reſet and publiſhed two of them, tells us, in his *Court Ayres*, or *Ballads*, publiſhed at Oxford, 1660, that "*Full "fathom five*, and *Where the bee ſucks*, had been "firſt ſet by Robert Johnſon, a compoſer "cotemporary with Shakſpeare."

Queen.

Queen. "Muſic ho! Muſic: ſuch as charmeth ſleep." *Still Muſic*, meaning ſuch ſoft and gentle Muſic as tranquillizes, ſoothes, and lulls to ſleep.

Act V. Sc. 1. In the liſt of ſports ready for the nuptial feaſt of Theſeus, is "the battle with the Centaurs; to be ſung by an "Athenian eunuch to the harp." This ſeems to imply a more ancient practice of caſtration for the voice than can be found in Opera Annals.

Speaking of Quince, in the clown's prologue, Hippolita ſays, "in-"deed, he hath play'd on his prologue, like a child on a recorder (*a*); "a ſound, but not in government."

Two ſongs alluded to in the laſt ſcene of this play are loſt.

Oberon. "And this ditty after me
"Sing and dance it trippingly."
Queen. "Firſt rehearſe this ſong by rote,
"To each word a warbling note;
"Hand in hand, with Fairy grace,
"Will we ſing, and bleſs this place."

Two Gentlemen of Verona.

Though this comedy furniſhes fewer occaſions for Muſic than the two preceding dramas, yet muſicians are employed in it as well as muſical alluſions. As Ben Jonſon, in his maſque of *Cynthia's Revels*, ſpeaks of the gamut or ſyllables of ſolmiſation, *ut, re, mi, fa, ſol, la*, which pſalm-ſingers had made well-known to his audience; ſo Shakſpeare, in this play, Act I. Sc. 3. introduces all the muſical terms then in uſe: as, a *tune*, a *note*, a *light*, a *heavy tune*, *burden*, *melodious*, to *reach high*, *keep in tune*, *ſing out*, *too ſharp*, *too flat*, *concord*, *harſh deſcant*, the *mean baſe*, *&c.*

Act IV. Sc. laſt, there is a laboured deſcription of the powers of poetry and Muſic; Orpheus's lute; *concert*, ſpelt as now:

"——to their inſtruments
"Tune a deploring *dump*,'——or lament (*lamentatione*), ſung by a wretched and ſorrowing lover in the *dumps*.

(*a*) A *Recorder* is a flageolet, or birdpipe.

Sc. 2.

Sc. 2. A *ſerenata*, or *notturno* is introduced:

" ——now muſt I to her window,
" And give ſome *evening* Muſic to her ear."

Enter Muſicians.

" ——now, gentlemen,
" Let's tune, and to it luſtily."

Song. " Who is Sylvia? what is ſhe? &c."

Meaſure for Meaſure.

Though this play has leſs Muſic in it than the three preceding, yet at the beginning of Act IV. a ſong, from his own paſſionate pilgrim: " Take, oh, take thoſe lips away," is ſung to Mariana by a boy, who is ſent away on the arrival of the duke, in the character of a friar; when apologizing for the ſeeming levity of liſtening to Muſic, ſhe ſays:

" I cry you mercy, ſir, and well could with,
" You had not found me here ſo muſical."

To which the duke anſwers:

" 'Tis good; though Muſic oft hath ſuch a charm
" To make bad good; and good provoke to harm."

This is a heavy charge, which it would not have been eaſy for Shakſpeare to ſubſtantiate, and does not very well agree with what he ſays in the Tempeſt of the *innoxious* efficacy of Muſic: " Sounds " and ſweet airs, that give delight and *hurt not*." Muſic may be applied to licentious poetry; but the poetry then corrupts the Muſic, not the Muſic the poetry. It has often regulated the movements of laſcivious dances; but ſuch airs heard, for the firſt time, without the ſong or dance, could convey no impure ideas to an innocent imagination; ſo that Monteſquieu's aſſertion is ſtill in force: that " Muſic is the only one of all the arts, which does not cor- " rupt the mind."

Merchant of Venice.

Act II. Sc. 1. *A flouriſh of cornets when the Mooriſh prince comes in.*

Ibid.

Ibid. Sc. 6. " The vile ſqueaking of the wry-neck'd Fife."
Act III. Sc. 2. " Let Muſic ſound, while he doth make his choice;
" Then, if he loſe, he makes a ſwan-like end,
" Fading in Muſic.
" ——he may win;
" And what is Muſic then? then Muſic is
" As are thoſe dulcet ſounds at break of day,
" That creep into the dreaming bridegroom's ear,
' And ſummon him to marriage."

Muſic within.

A ſong while Baſſanio examines the caſkets:

" Tell me where is fancy bred, &c.

The paſſages in the fifth act of this intereſting play, are beautiful, numerous, and celebrated:

" And bring your Muſic forth into the air, &c."
" ——ſoft ſtillneſs and the night
" Become the touches of ſweet harmony."

Jeſſica. " I am never merry when I hear ſweet Muſic."—This is the initial of a well-known, and now *proverbial*, eulogium on modulated ſound: " The man that has no Muſic in his ſoul, &c (*b*)."

As you like it.

Act II. Sc. 1. A ſong: " Under the green-wood tree, &c.
Remarks on Muſic by Jaques. Then another ſong:

" Blow, blow, thou winter's wind."

Muſic. Song: " What ſhall he have that kill'd the deer."
Song: " 'Twas a lover and his laſs."
Still Muſic. Song: " Then is there mirth in heav'n."
Another ſong: " Wedding is great Juno's crown."

Love's Labour loſt.

Act III. Armado. " Warble child; make paſſionate my ſenſe
" of hearing.

This

(*b*) See Pref. to Vol. I. *Hiſt. of Muſ.* p. xvi.

This is a moſt beautiful and comprehenſive requeſt: none of the fine arts can ſubſiſt, or give rapture, without *paſſion*. Hence mediocrity is more intolerable in them than in other inventions. Muſic without paſſion is as monotonous as the tolling of a bell.

But no ſong is printed: though the author tells us there is *ſinging*. Dr. Johnſon ſays, "here is apparently a ſong loſt."

Muſic as for a Maſquerade.

Songs for Spring and Autumn:

"When daiſies pied."—And "When iſicles hang on the wall."

Winter's Tale.

Two nonſenſical ſongs, by the rogue Autolychus:

"When daffodils begin to peere."—"Jog on, jog on, the foot-path way."

"He's main muſical." This Autolychus is the true ancient minſtrel, as deſcribed in the old Fabliaux. See this *Hiſt.* Vol. II. p. 208.

A three-part catch, ready planned by the poet, and another pedlar's ſong: "Will you buy any tape?"

Twelfth Night.

Act I. Sc. 1. This play opens with a beautiful eulogium on Muſic:

"If Muſic be the food of love, play on, &c."

The uſe of *Evirati*, in the ſame manner as at preſent, ſeems to have been well known at this time (about 1600) (*b*). For Viola ſays:

"——I'll ſerve the duke;
"Thou ſhalt preſent me as a *Eunuch* to him,
"It may be worth thy pains, for I can ſing,
"And ſpeak to him in many ſorts of Muſic,
"That will allow me very worth his ſervice."

(*b*) Shakſpeare died 1616; and though this play was not printed till 1623, yet it certainly was written ſeveral years before the deceaſe of the author.

And the Duke's ſenſibility to the power of Muſic is diſcloſed in the firſt interview, when he ſays to Viola:

" ———thy ſmall pipe
" Is as the maiden's organ, ſhrill and ſound,
" And all is ſemblative—a woman's part.
" I know thy conſtellation is right apt
" For this affair,"——ſuppoſing her to be a Eunuch.

Act II. Sc. 3. The Clown is aſked for a *love-ſong*, and ſings:

" O miſtreſs mine, where are you roaming? &c." And
" What is love? 'tis not hereafter, &c."

Ibid. *They ſing a catch*, beginning " Hold thy peace*."

Sc. 4. Scraps of ſongs and catches are roared out by Sir Toby, Sir Andrew, and Clown, as " Three merry men be we.—Tilly, val-
" ley, lady!—There dwelt a man in Babylon, lady, lady.—O the
" twelfth day of December.—Farewel, dear heart, ſince I muſt needs
" begone.—His eyes do ſhew his days are almoſt done.—Shall I
" bid him go? what, an if you do?—Shall I bid him go, and ſpare
" not? O no, no, no, you dare not." All theſe, probably, were well known in Shakſpeare's time.

Sc. 5. The Duke, who is as conſtant in his paſſion for Muſic, as for Olivia, ſays:

" ——give me ſome Muſic now—
" Now, good Ceſario, but that piece of ſong,
" That old and antique ſong, we heard laſt night;
" Methought, it did revive my paſſion much;
" More than light airs, and recollected terms
" Of theſe moſt briſk and giddy-paced times (*c*).
" ——how doſt thou like this tune?—
" It gives a very echo to the ſeat

* The reader will ſee the orignal Muſic of this catch, among others, hereafter.

(*c*) *Meaſures*, in the muſical ſenſe. Mr. Stillingfleet, and other croakers, have eagerly cited this paſſage as a ſatire on modern fine Muſic and ſinging; but, I believe, Shakſpeare meant the reverſe; and points at merry jigs and vulgar levity of ſtrain.

" Where

" Where love is thron'd,——(*d*).

Ibid. " —the ſong we had laſt night—
" ——it is old and plain;
" The ſpinſters and the knitters in the ſun,
" And the free maids that weave their thread with bones
" Do uſe to chaunt it: it is ſilly ſooth (*e*),
" And dallies with the innocence of love,
" Like the old age (*f*).

Song: " Come away, come away, death."

Act IV. Sc. 4. The Clown, as elſewhere, is much addicted to ſinging. Song, by the Clown:

" When that I was a little tiny boy, &c." ſerves as an epilogue to this entertaining play.

In *The Taming of the Shrew*, no other uſe is made of Muſic than to introduce minſtrels at the wedding, and diſguiſe Hortenſio in the character of a man *well ſeen in Muſic*, to facilitate his admiſſion to the preſence and courtſhip of Bianca; an expedient, however, which was unſucceſsful.

More fragments of old ballads are here quoted than in any other of Shakſpeare's plays; though, as Dr. Warburton ſaid, " he ſeemed to " bear the ballad-makers a very particular grudge, and often ridicules " them with exquiſite humour."

In *The Comedy of Errors* Muſic has no admiſſion or concern.

Much ado about Nothing.

Muſic at the maſquerade, Act II. Sc. 2. And in Benedict's dainty deſcription of ſuch an all-accompliſhed woman as could ever incline him to wed, he adds to her qualifications, *Muſic*: "—of good diſ- " courſe, an *excellent muſician*, and her hair of what colour it ſhall " pleaſe God." Sc. 8.

Act II. Sc. 9. The ſong: " Sigh no more, ladies, ſigh no " more," is introduced by ſeveral reflections on Muſic, and the affectation of ſingers. *Baltazar*, the muſician and ſervant to Don

(*d*) The heart. Pope's idea of the ſound being an echo to the ſenſe, ſeems derived from this paſſage.

(*e*) Simple truth. *Johnſon.*

(*f*) Times of ſimplicity. *Ib.*

Pedro, was perhaps thus named from the celebrated Baltazarini, called *De Beaujoyeux*, an Italian performer on the violin, who was in the higheſt fame and favour at the court of Henry III. of France, 1577 (*g*). In the laſt act, ſc. 8. the epitaph and ſong are beautiful and well calculated for Muſic.

All's Well that ends Well.

Act I. Sc. 5. Flouriſh of *cornets* for the king of France's entrance and exit.

Act III. Sc. 8. *A tucket afar off* (*h*). Ibid. *A march afar off.*

Act V. Sc. 3. *Sound trumpets.*

Hiſtorical Plays. King John.

No Muſic but trumpets and the din of war.

King Richard II.

Act I. Sc. 4. Military inſtruments are admirably deſcribed:

" ——rous'd up with boiſt'rous untun'd drums,
" And harſh reſounding trumpets dreadful bray."

Ibid. Mowbray, duke of Norfolk, on being ordered into baniſhment, ſays:

" My native Engliſh, now I muſt forego;
" And now my tongue's uſe is to me no more,
" Than an unſtringed viol, or a harp;
" Or, like a cunning inſtrument cas'd up,
" Or being open, put into his hands
" That knows no touch to tune the harmony."

Act II. Sc. 1. " ——the tongues of dying men
" Inforce attention, like deep harmony:
" —more are men's ends mark'd, than their lives before;
" The ſetting ſun, and *Muſic in the cloſe*,
" As the laſt taſte of ſweets, is ſweeteſt laſt——"

Ibid. Sc. 3. Speaking of John of Gaunt's death—" all is ſaid,
" His tongue is now a ſtringleſs inſtrument."

(*g*) See above, p. 274.
(*h*) This word is manifeſtly a corruption of the Italian word *toccata*, a flouriſh.

Act V.

Act V. Sc. 10. Richard in his priſon, ſays—" Muſic do I hear?
" Ha, ha; keep time: how ſow'r ſweet Muſic is,
" Where time is broke, and no proportion kept?

Here he plays on muſical terms for ſeveral lines.

All inſtruments, played with the bow, in Shakſpeare's time, were fretted, except violins.

In *the Taming of the Shrew*, act II. ſc. 3. he could not reſiſt the temptation of quibbling on the term *fret*.

" Frets call you them? quoth ſhe: I'll ſume with them."
" ——then call'd me raſcal, fidler,
" And twangling *Jack*,"

alluding to a famous ſtreet-muſician of the time.

Firſt Part, Henry IV.

Act I. Sc. 2. Falſtaff ſays he's as melancholy as the " drone " of a Lincolnſhire bagpipe."

Act II. Sc. 3. " An I have not ballads made on you all, and " ſung to filthy tunes, let a cup of ſack be my poiſon."

Act III. Sc. 3. " ——thy tongue
" Makes Welch as ſweet as ditties highly penn'd,
" Sung by a fair queen in a ſummer's bower,
" With *raviſhing diviſion* (*i*) to her lute."

Second Part of Henry IV.

Induction. " ——Rumour is a pipe,
" Blown by ſurmiſes, jealouſies, conjectures;
" And of ſo eaſy and ſo plain a ſtop,
" That the blunt monſter with uncounted heads,
" The ſtill diſcordant wavering multitude,
" Can play upon it (*k*)."

I advanced no farther, regularly, in my hunt through the pleaſant wilds of *Shakſpeare*; but in dipping accidentally, the following paſſages ſtruck me as worthy of notice.

(*i*) Diviſions were very uncommon in vocal Muſic during the time of Shakſpeare.

(*k*) This alluſion to the flute is well ſupported.

Henry

Henry V. Act I. Sc. 2. There is a manifeſt alluſion to the different parts of Muſic:

" For government, though *high*, and *low*, and *lower*,
" Put into *parts*, doth keep in one *conſent* (*l*),
" Congreeing in a full and natural cloſe,
" Like Muſic."

In *Othello*, Act IV. Sc. 13. Deſdemona ſays:

" My mother had a maid, called Barbara;
" She was in love; and he, ſhe lov'd, prov'd mad,
" And did forſake her: ſhe had a ſong of *willow*,
" An old thing 'twas, but it expreſs'd her fortune,
" And ſhe died ſinging it. That ſong, to-night,
" Will not go from my mind; I've much ado,
" Not to go hang my head all o' one ſide,
" And ſing it like poor Barbara."

King Lear, Act I. Sc. 7. " O, theſe eclipſes portend theſe diviſions! *fa, ſol, la, mi.*"

None of the commentators have hitherto been ſufficiently ſkilled in Muſic to ſee the meaning of theſe ſyllables in ſolmiſation, which imply a ſeries of ſounds ſo unnatural, that ancient muſicians prohibited their uſe. *Mi contra fa eſt diabolus.* Shakſpeare, however, ſhews by the context, that he was well acquainted with the property of the muſical intervals contained in the *Tritonus*, or ſharp 4th, which conſiſting of three tones, without the intervention of a ſemitone, is extremely difficult to ſing, and diſagreeable when ſung, if *mi*, or *fa*, is the laſt note of the phraſe or paſſage.

But to return to MASQUES, which were certainly the precurſors of *operas* in England, and belong to the chain of dramas which completed the *union of Poetry and Muſic* on our ſtage: and it does

(*l*) In a note on this paſſage, *conſent* (or rather *concent*) has been defined *uniſon*. But *concent* is connected harmony, in general, and not confined to any ſpecific conſonance. *Concentio* and *concentus* are both uſed by Cicero for the union of voices or inſtruments in what we ſhould now call a chorus, or concert.

not appear, on examination, that the Italian *Maſcherate*, publiſhed by Laſca, which have been thought their prototypes, were dialogued or performed on any ſtage. They ſeem to have been only proceſſional ſongs, ſung through the ſtreet by the repreſentatives of different profeſſions and trades, *maſqued*, during carnival time. And the interludes which De Miſſy and Riccoboni, and their tranſlators, think we had from the Italian *intermezzi*, ſeem to want analogy; as *interlude*, with us, was a general name for every ſpecies of ſtage repreſentation, out of the Church.

Maſques in England certainly bear ſome reſemblance to *operas*: as they are in dialogue; performed on a ſtage; ornamented with machinery, dances, and decorations; and have always Muſic, vocal and inſtrumental. But then the eſſential and characteriſtic criterion, *recitative*, is wanting, without which the reſemblance is imperfect. Our muſical pieces, which are ſometimes honoured with the name of opera, differ in this particular ſo much, that they more reſemble maſques than the dramas which are entitled to that appellation; for, in Engliſh muſical dramas, the dialogue is all declaimed or ſpoken in the ſame manner as in our old maſques; and in Italy, whence we have both name and thing, an opera conſiſts of both recitatives and airs, and is ſung from the beginning to the end.

In the *Maid's Tragedy*, by Beaumont and Fletcher, it is ſaid of *maſques*, that "they muſt commend their king, and ſpeak in praiſe "of the aſſembly; bleſs the bride and bridegroom in perſon of ſome "god; they are tied to rules of flattery (*m*)."

It has already been obſerved, that maſques were generally written for the uſe, and, conſequently, the pleaſure of courts; it was therefore natural for their authors to render them as palatable to their patrons and conſtituents as poſſible. It does not appear that either Beaumont or Fletcher was often called upon to contribute his quota to theſe ſplendid exhibitions; and the paſſage juſt cited has in it ſomething of ſour and auſtere, that ſeems to ſavour of pique or republicaniſm.

Moſt of the numerous maſques, that were performed at court

(*m*) Milton, in his *Paradiſe Loſt*, ſpeaks contemptuouſly of this ſpecies of drama:

"——— court amours
"Mix'd dance, and wanton MASK, or
"midnight ball, &c."

and

and elſewhere, during this and the ſubſequent reign, were written by Ben Jonſon, and ſet to Muſic either by Alfonſo Ferraboſco, jun. or Nicholas Laniere. Of the dramatic Muſic of theſe celebrated muſicians of their time, it would now be difficult to produce many ſpecimens. However, one of Ferraboſco's ſongs in the *Volpone* of Ben Jonſon, acted 1605, being printed among his *Ayres*, No. 6. will have a place on the next plates.

It is recorded, in the folio edition of Ben Jonſon's works, printed 1640, that in 1617, his whole maſque, which was performed at the houſe of Lord Hay, for the entertainment of the French ambaſſador, was ſet to Muſic after the Italian manner, *ſtilo recitativo*, by NIC. LANIERE (*n*), who was not only ordered to ſet the Muſic, but to paint the ſcenes.

This ſhort piece being *wholly* in rhyme, though without variation in the meaſure, to diſtinguiſh airs from recitation, as it was all in muſical declamation, may be ſafely pronounced the firſt attempt at an opera in the Italian manner, after the invention of recitative.

But in the ſame year, in the maſque, by the ſame author, called *the Viſion of Delight*, preſented at court during Chriſtmas, there is a manifeſt diſtinction of *air* from *recitative*; in both which ſtyles the whole piece, in verſes of different meaſures, was performed. It is opened by *Delight*, perſonified, who, *ſtilo recitativo*, "ſpake in "ſong." Then *Night*, likewiſe perſonified, *ſung*: "Break Fancy "from thy cave of cloud, &c." This air ends in a chorus or *quire*. After which *Fancy* ſpake, in *ſtilo recitativo*. Then *Peace* ſung: "Why look you ſo, &c." After which an air that terminates in a quire. The ſong ended, *Wonder ſpake* (in recitative.) Then dancing, ſinging, and chorus.

Here we have all the characteriſtics of a genuine opera, or muſical drama of modern times, complete: ſplendid ſcenes and machinery; poetry; muſical recitation; air; chorus; and dancing.

(*n*) *Nicolo Laniere* was an Italian who came into England early in the laſt century; there is a fine portrait of him at the Grange in Hampſhire, by Vandyke. It was the ſight of this portrait that determined Charles I. to employ that excellent painter. Laniere profeſſionally practiſed Muſic, painting, and engraving; but his greateſt excellence was in Muſic. His own portrait, painted by himſelf, is in the Muſic ſchool at Oxford. He etched a conſiderable number of plates for a drawing-book; was an able connoiſſeur in pictures: and had the art of giving modern paintings an air of antiquity, and putting off copies for originals. *Granger's Biog. Hiſt. of Engl.* Vol. I. p. 539.

Though

Though the Muſic of this maſque is not to be found, yet of Laniere's *Muſica narativa* we have ſeveral examples, printed by Playford in the collections of the time; particularly the *Ayres* and *Dialogues*, 1653, and the ſecond part of the *Muſical Companion*, which appeared in 1667; and in which his Muſic to the dialogues is infinitely ſuperior to the reſt: there is melody, meaſure, and meaning in it. His recitative is more like that of his countrymen at preſent, than any cotemporary Engliſhman's. However, theſe dialogues were compoſed before the laws and phraſeology of recitative were ſettled, even in Italy. His cantata of *Hero* and *Leander* was much celebrated during theſe times, and the recitative regarded as a model of true Italian muſical declamation.

Vocal Muſic for the CHAMBER, or for ſocial and private purpoſes, diſtinct from that of the *Church* and *Theatre*, during the reign of James I. conſiſted chiefly of madrigals, which had been compoſed in the preceding century, and of which the favour began to fade. To theſe, however, were added an excellent ſet by Orlando Gibbons, 1612, and eight ſeveral ſets, at different times, by Michael Eſte, with others of an inferior claſs, by Batſon, Pilkington, Litchfield, and Ward. Beſides theſe of the madrigal kind, but more dry, fancileſs, and frivolous, *Ayres of four and more parts*, were publiſhed by Ford, Bartlett, Sir William Leighton, Ravenſcroft, Bennet, and Attey. Of ſongs for a *ſingle voice*, but few were printed, and theſe with only a ſingle accompaniment for the lute or viol, without ſymphony or ritornel. Ferraboſco's ayres to the lute have been already mentioned; and no other compoſitions of this kind ſeem to have been produced, except by Adſon, under the title of *Court Ayres*, and *Ayres to ſing to the Lute and Baſſe-violl*, by William Corkine, Robert Jones, and John Danyel; all obſcure muſicians, and of mean abilities.

Among vocal productions for the *Chamber*, and for *ſocial* purpoſes, muſt not be forgotten CANONS, ROUNDS, and CATCHES; of which ingenious and exhilerating ſpecies of compoſition, the firſt collection that was ever printed, appeared during this reign under the title of "*Pammelia* (*o*) *Muſicks Miſcellanie*; or mixed varietie of "pleaſant Roundelays and delightful Catches of 3, 4, 5, 6, 7, 8,

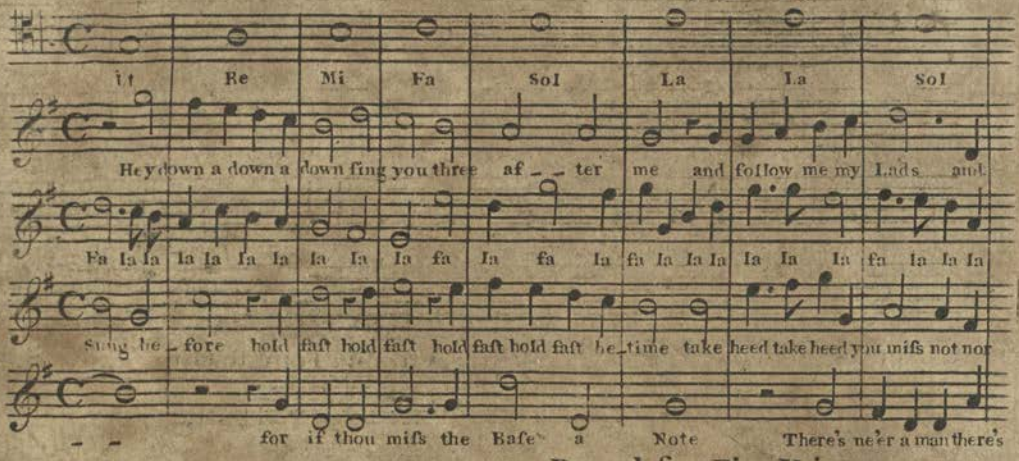
(*o*) A word perhaps formed from πᾶν μέλος.

"9, 10 parts in one (*p*). None ſo ordinarie as muſical, none ſo "muſical as not to all very pleaſing and acceptable. London, print- "ed by William Barley, for R. B. and H. W. and are to be ſold "at the ſpread eagle at the north doore of Paules," quarto, 1609. The names of none of the compoſers of theſe epigrammatic and *pointed* effuſions have been preſerved; but many of them ſeem of great antiquity, which is diſcoverable both by the words and ſtyle of compoſition. Great muſical ſcience is manifeſted in the canons, and the harmony and contrivance of the reſt are excellent. The words, indeed, except thoſe of the canons, which conſiſt of ſmall portions of the pſalms and other parts of ſcripture, in Latin (which ſeems to imply that they were ſet before the Reformation), are, in general, devoid of wit, humour, poetry, and common ſenſe (*q*). It has been before obſerved, in the courſe of this work (*r*), that our lyric poetry, during the ſixteenth and part of the ſeventeenth century, was in a barbarous ſtate, and far inferior to the Muſic of the times. But the compoſers ſeemed ſo little ſolicitous about the words they had to ſet, as frequently to prefer the ſyllables of ſolmiſation *Ut re mi fa ſol la*; *Hey down down, derry down*; or merely *Fa la*, to ſongs of Spenſer and Shakſpeare. I ſhall, however, for the ſake of the muſical compoſition, as well as to ſhew the humour and taſte of the times, gratify the lovers of ſuch ſcarce and curious productions, with ſpecimens of the contents of this primitive Catch-book.

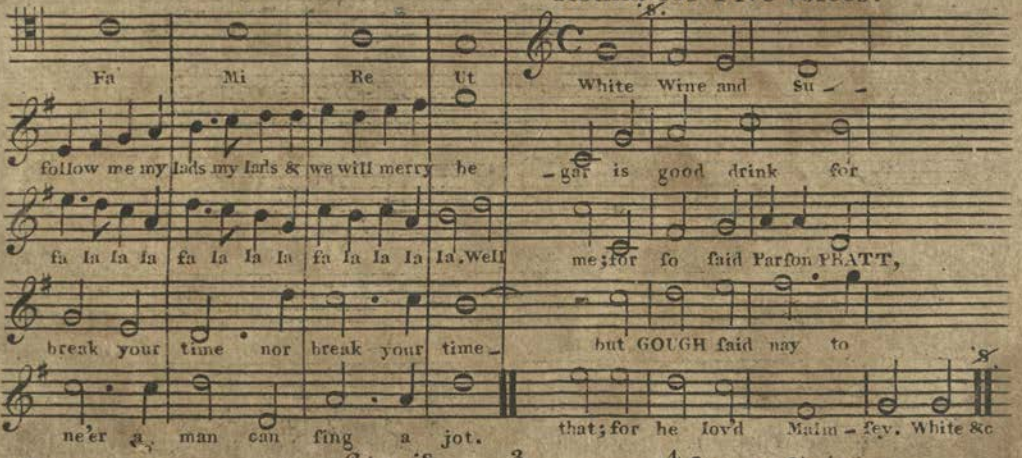
(*p*) Canons, rounds, and catches were never publiſhed in ſcore till after the inſtitution of the preſent CATCH-CLUB in 1762; and, therefore, *one line* often contained the whole compoſition; the places where the ſeveral parts were to begin being indicated by ſigns or numbers. A *Round* is ſometimes called a *canon in the uniſon*, and ſometimes, but erroneouſly, a *Catch*: but it is diſtinct from both; being no more than a ſong of as many ſtrains, or ſections, as parts; which, inſtead of being begun together, are performed after each other always ſinging different words and different notes in harmony with the reſt; till a ſignal is given, by holding up the hand, for finiſhing upon the perfect chord of the key note, where the author has placed this final mark, 𝄐. A *Catch* is ſung in the ſame manner as a *Round*, the ſecond performer beginning the firſt ſtrain, when the leader begins the ſecond; however, in the courſe of the performance, ſome latent meaning or humour is produced by the manner in which the compoſer has arranged the words for ſinging, which would not appear in peruſing them.

(*q*) In the ſame year was publiſhed another collection, entitled "*Deuteromelia*, "or the ſecond part of Muſick's melodie, "or melodious Muſicke of pleaſant Roun- "delaies, &c. London, printed for Tho- "mas Adams, dwelling in Paules church- "yard, at the ſign of the white lyon, 1609." This publication is much inferior to the preceding, and chiefly conſiſts of ſongs for three voices, in which different ſtanzas are ſung to the ſame Muſic, after the manner of what are now called *Glees*.

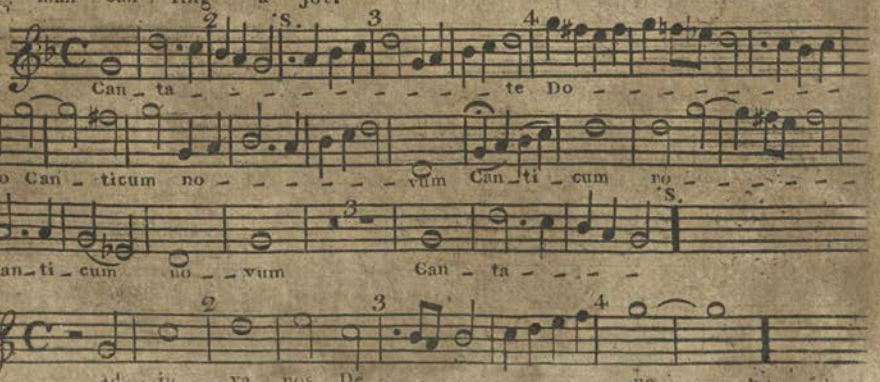
(*r*) Vol. II. p. 554.



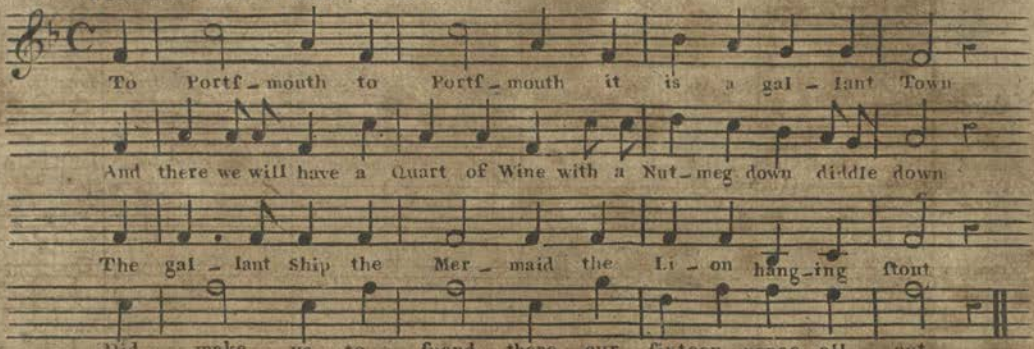
Round for Five Voices.



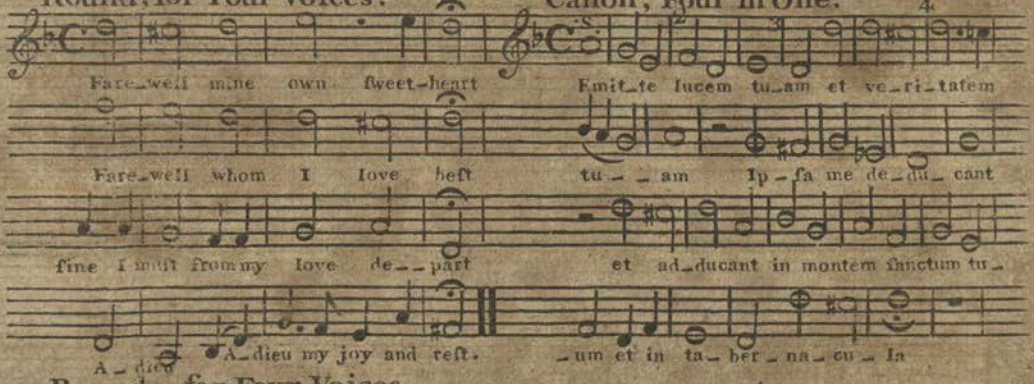
Canon Four in One



Round, for Four Voices.

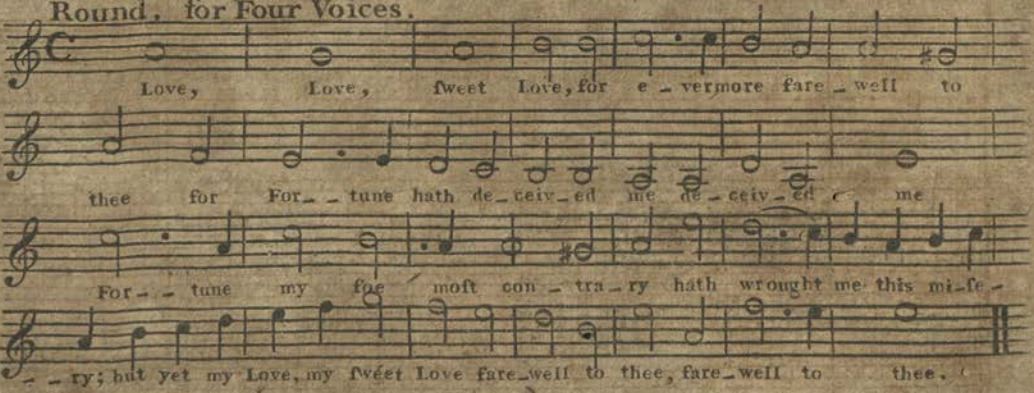


Round, for Four Voices.

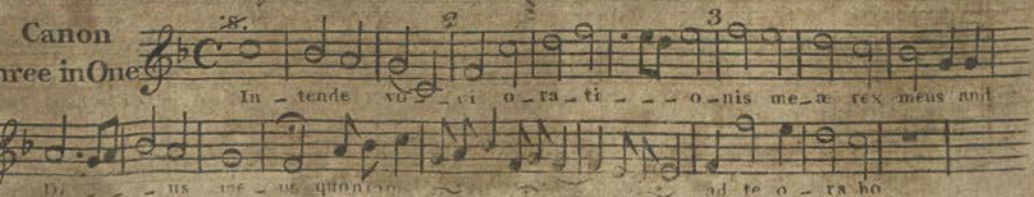


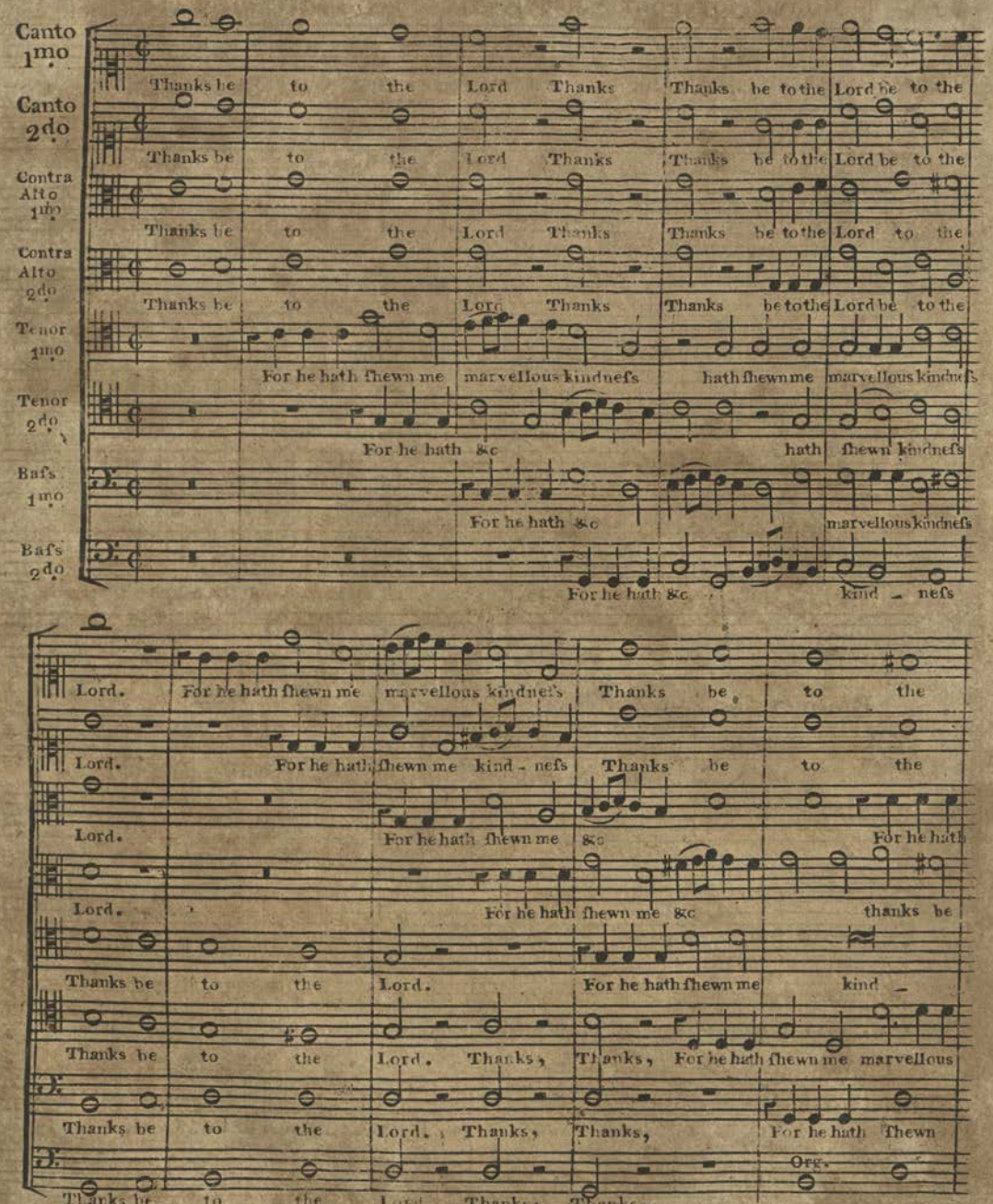
Canon, Four in One.

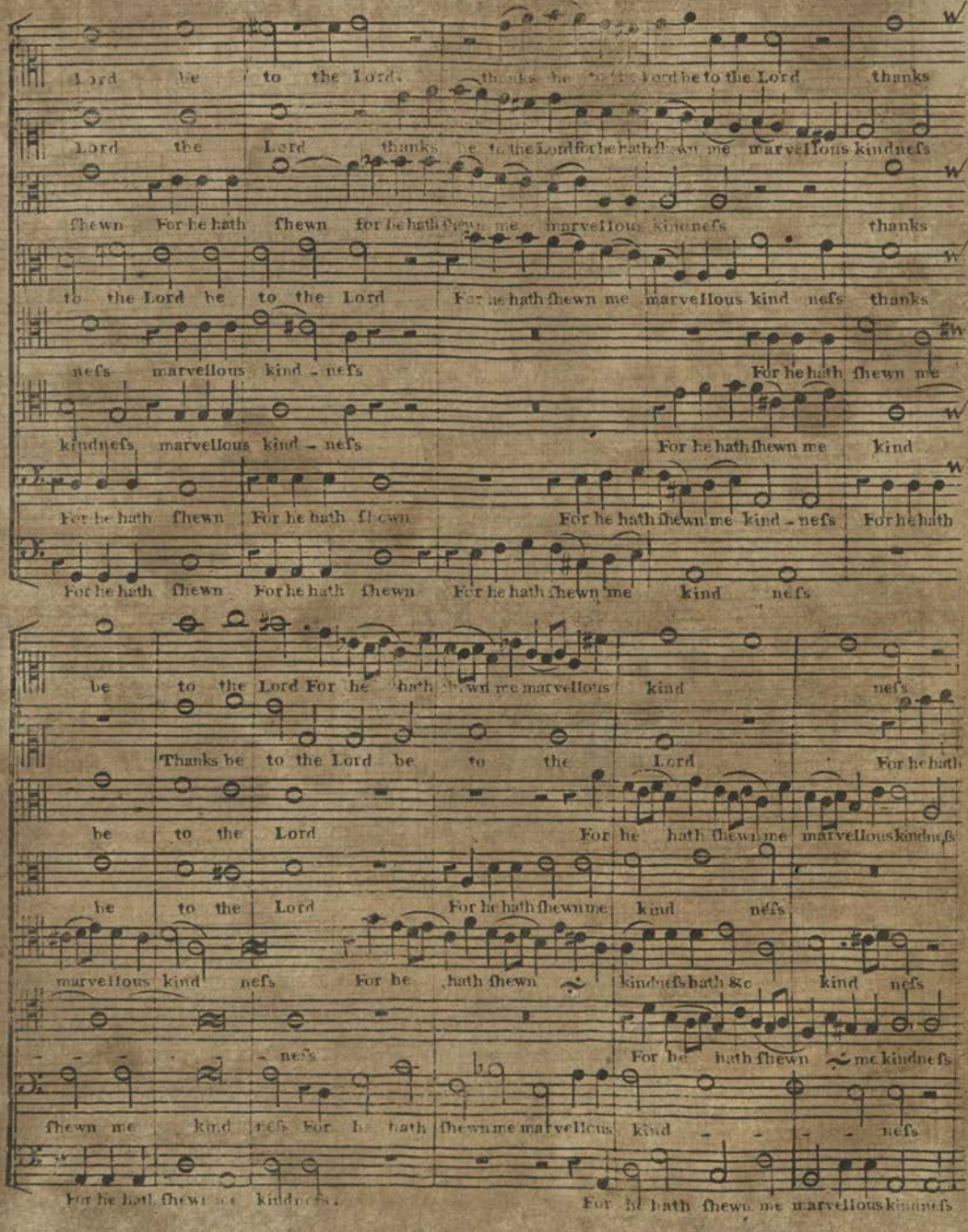
Round, for Four Voices.

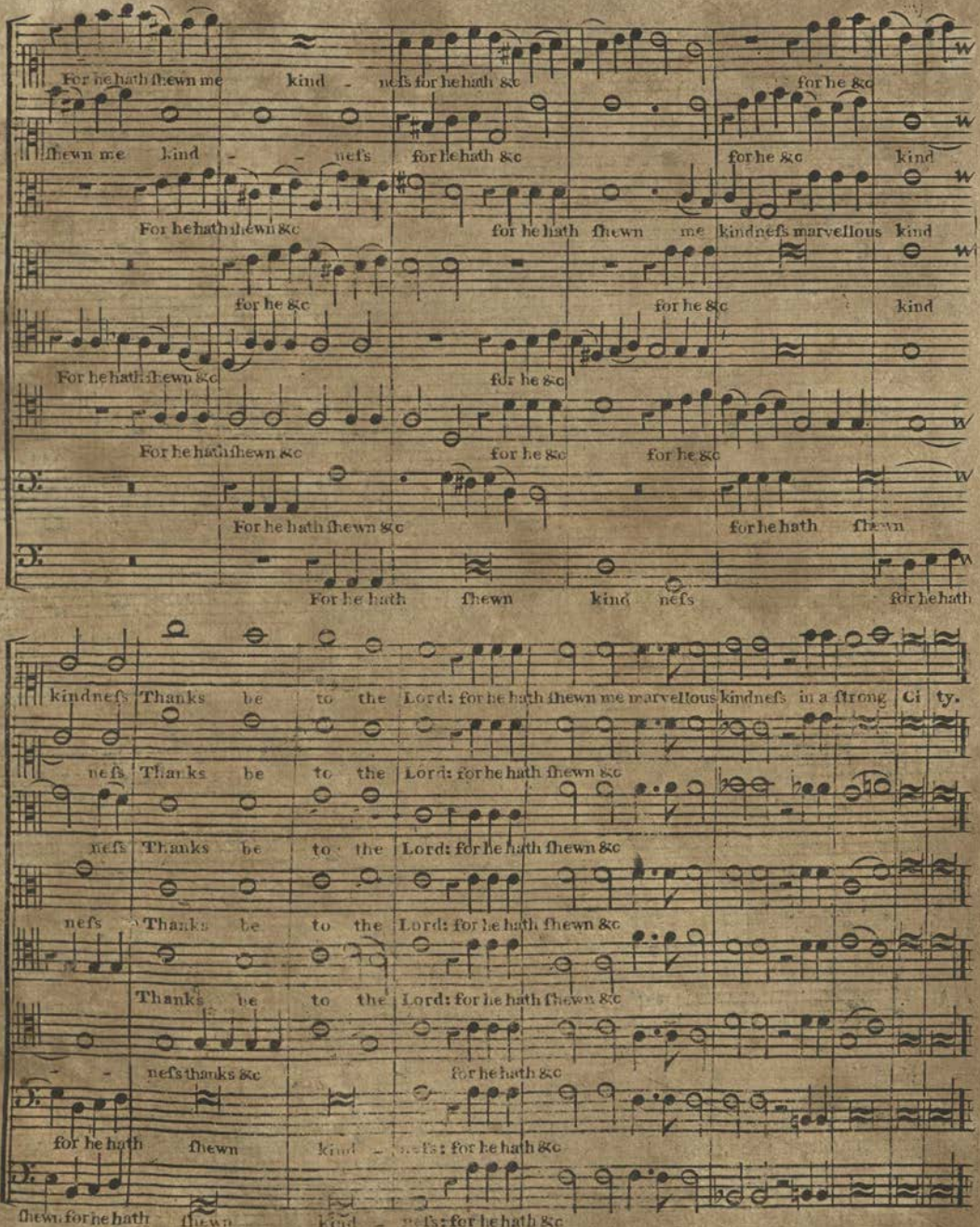


Canon Three in One.




Canto 1mo
Thanks be to the Lord Thanks Thanks be to the Lord be to the
Canto 2do
Thanks be to the Lord Thanks Thanks be to the Lord be to the
Contra Alto 1mo
Thanks be to the Lord Thanks Thanks be to the Lord to the
Contra Alto 2do
Thanks be to the Lord Thanks Thanks be to the Lord be to the
Tenor 1mo
For he hath shewn me marvellous kindness hath shewn me marvellous kindness
Tenor 2do
For he hath &c hath shewn kindness
Bass 1mo
For he hath &c marvellous kindness
Bass 2do
For he hath &c kind - ness
Lord. For he hath shewn me marvellous kindness Thanks be to the
Lord. For he hath shewn me kind - ness Thanks be to the
Lord. For he hath shewn me &c For he hath
Lord. For he hath shewn me &c thanks be
Thanks be to the Lord. For he hath shewn me kind -
Thanks be to the Lord. Thanks, Thanks, For he hath shewn me marvellous
Thanks be to the Lord. Thanks, Thanks, For he hath shewn
Org.
Thanks be to the Lord. Thanks, Thanks,


Lord be to the Lord thanks be to the Lord be to the Lord thanks
Lord the Lord thanks be to the Lord for he hath shewn me marvellous kindness
shewn For he hath shewn for he hath shewn me marvellous kindness thanks
to the Lord be to the Lord For he hath shewn me marvellous kind nefs thanks
nefs marvellous kind - nefs For he hath shewn me
kindnefs marvellous kind - nefs For he hath shewn me kind
For he hath shewn For he hath shewn For he hath shewn me kind - nefs For he hath
For he hath shewn For he hath shewn For he hath shewn me kind nefs
be to the Lord For he hath shewn me marvellous kind nefs
Thanks be to the Lord be to the Lord For he hath
be to the Lord For he hath shewn me marvellous kindnefs
be to the Lord For he hath shewn me kind nefs
marvellous kind nefs For he hath shewn kindnefs hath &c kind nefs
nefs
For he hath shewn me kindnefs
shewn me kind nefs For he hath shewn me marvellous kind - - - nefs
For he hath shewn me kindnefs
For he hath shewn me marvellous kindnefs


For he hath ſhewn me kind - neſs for he hath &c
for he &c
ſhewn me kind - - neſs for he hath &c
for he &c kind
For he hath ſhewn &c
for he hath ſhewn me kindneſs marvellous kind
for he &c
for he &c kind
For he hath ſhewn &c
for he &c
For he hath ſhewn &c
for he &c for he &c
For he hath ſhewn &c
for he hath ſhewn
For he hath ſhewn kind neſs for he hath
kindneſs Thanks be to the Lord: for he hath ſhewn me marvellous kindneſs in a ſtrong Ci ty.
neſs Thanks be to the Lord: for he hath ſhewn &c
neſs Thanks be to the Lord: for he hath ſhewn &c
neſs Thanks be to the Lord: for he hath ſhewn &c
Thanks be to the Lord: for he hath ſhewn &c
neſs thanks &c
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for he hath ſhewn kind - neſs: for he hath &c
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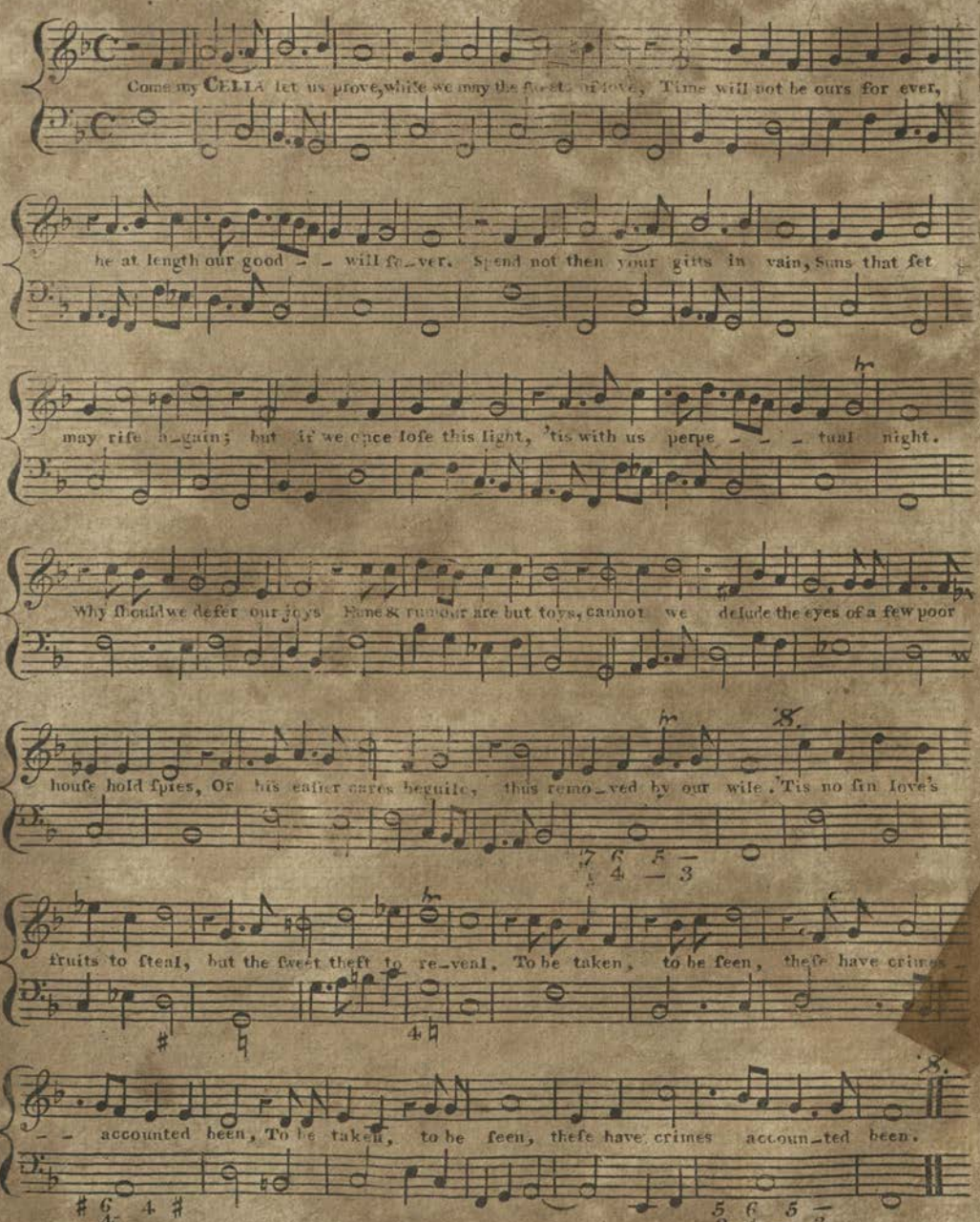

Come my CELIA let us prove, while we may the sweets of love, Time will not be ours for ever,
he at length our good will ever. Spend not then your gifts in vain, Suns that set
may rise again; but if we once lose this light, 'tis with us perpetual night.
Why should we defer our joys Fame & rumour are but toys, cannot we delude the eyes of a few poor
houshold spies, Or his easier ears beguile, thus removed by our wile. 'Tis no sin loves
fruits to steal, but the sweet theft to reveal. To be taken, to be seen, these have crimes
accounted been, To be taken, to be seen, these have crimes accounted been.

The reign of our firſt James is a very early period in the cultivation of Muſic, merely *inſtrumental*. The words *Concerto* and *Sonata* ſeem at this time not to have been invented, even in Italy; as the Cruſca dictionary gives no inſtance of ſo early a uſe of them in muſic-books. *Concento* and *ſuono* implied nearly the ſame things in the days of Boccaccio, as concerto and ſonata ſince; but *concertare* and *concertanti* were at firſt applied to the union of inſtruments with voices, in motets and madrigals, by *doubling* the voice-parts. It was not till late in the ſeventeenth century that inſtrumental pieces, of many parts, began to be called *concertos*, and of few, *ſonatas*.

The earlieſt compoſitions I have found in Italy, for three or more inſtruments of the ſame ſpecies, are *Ricercari* and *Fantaſie*. But of theſe, none ſeem to have been printed, when the elder Doni publiſhed the ſecond edition of his *Libreria*, 1557; as all the inſtrumental Muſic that appears in his catalogue of muſical compoſitions, which had then been publiſhed in Italy, are *Intabolature da organi, et da leuto, d'Anton da Bologna, di Giulio da Modena, di Franceſco di Milano, di Jaches Buas, piu di dieci volumi, e la continua.*

About the beginning of the ſeventeenth century *madrigals*, which were almoſt the only compoſitions, in parts, for the Chamber, then cultivated, ſeem to have been ſuddenly ſupplanted in the favour of lovers of Muſic by a paſſion for FANTASIAS of three, four, five, and ſix parts, wholly compoſed for viols and other inſtruments, without vocal aſſiſtance. And this paſſion ſeems to have ariſen, from the calling in theſe inſtruments to reinforce the voice-parts, with which they played in uniſon, in the performance of *motetti* and *madrigals*, thence termed *concertati*. At length, the inſtrumental performers diſcovered, that both the poetry and ſinging of the times might be ſpared without any great loſs or injury to muſical effects; as the words, if good, were rendered unintelligible by fugue, imitation, and multiplicity of parts; and the ſinging, being often coarſe and out of tune, could be better ſupplied by their own performance. Thus vocal Muſic not only loſt its independence, but was almoſt totally driven out of ſociety: as the ancient Britons, calling in the Saxons to aſſiſt

them in their conflicts with the Picts, were themſelves ſubdued and forced from their poſſeſſions, by too powerful auxiliaries.

I am the better enabled to ſpeak of the inſtrumental Muſic of this period, by being fortunately in poſſeſſion of ſeveral conſiderable manuſcript collections of *fancies*; particularly one in ſix parts, folio, which had been made for the L' Eſtrange family, in Norfolk, by the celebrated compoſer of Charles the firſt's reign, Mr. John Jenkins, and collated with other copies, and corrected not only by himſelf, but by ſix or eight other eminent maſters of the times (*s*).

Theſe pieces, which conſiſt more of motets, madrigals, and *in nomines*, originally deſigned for voices, than *fantaſie* made expreſsly for inſtruments, were the productions of William Bird, Alfonſo Feraboſco, ſen. and jun. William White, John Ward, Thomas Ravenſcroft, William Cranforde, Thomas Lupo, Giovanni Coperario, and others. The ſtyle would appear now very dry and *fancileſs*, in ſpite of the general title of theſe pieces. Indeed, it would be difficult to ſelect one of them that would afford any other amuſement to my readers, than that of diſcovering how ingenious and well diſpoſed the lovers of Muſic, during the former part of the laſt century, muſt have been, to extract pleaſure from ſuch productions.

Infinite pains, however, ſeem to have been taken in collating and correcting theſe books; which only prove that however inſipid and deſpicable we may think their contents, our forefathers were of a different opinion; and that, contemptible as they now ſeem, they were the beſt which the firſt muſicians of the age could then produce. There is an infancy in every human production, that is perfectible. The inſtruments to which theſe *fanſies* were adapted, were *viols* of different ſizes, of which it was uſual, during the laſt century, for moſt muſical families to be in poſſeſſion of a *cheſt*, conſiſting of two trebles, two tenors, and two baſſes, with ſix ſtrings upon each, all tuned alike, by 4ths and 3ds, and the necks *fretted*. The compaſs,

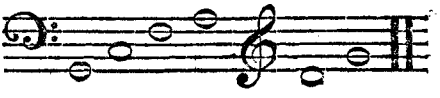
(*s*) At the deceaſe of the late Sir Henry L' Eſtrange, Bart. of Hunſton, in Norfolk, and the laſt ſurvivor of that ancient family, I was favoured with this collection by his nephew, Nic. Styleman, eſq; of Snettiſham, in the ſame county.

and

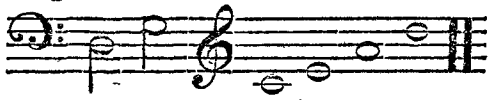
and *accordatura*, of this inſtrumental family were the following:

Baſe-viol, or *Viol da Gamba.*

Tenor-viol, or *Viol da Braccio.*



Treble Viol.



The paſſages given to theſe ſeveral inſtruments, at this time, diſcover no kind of knowledge of the expreſſive power of the bow; and even Orl. Gibbons, who compoſed ſo well for voices in the Church, ſeems very little ſuperior to his cotemporaries in his productions for inſtruments. Indeed, his madrigals of five parts, as well as thoſe of many others, are ſaid in the title-page to be *apt for viols* and voices: a proof that with us, as well as the ancient Greeks, and other nations, there was at firſt no Muſic *expreſsly compoſed for inſtruments*; conſequently, the powers of theſe inſtruments muſt have been circumſcribed; and when this Muſic was merely played, without the aſſiſtance of the human voice and of poetry, capable of no great effects. The ſubjects of Orlando Gibbons's madrigals are ſo ſimple and unmarked, that if they were now to be executed by inſtruments alone, they would afford very little pleaſure to the greateſt friends of his productions, and thoſe of the ſame period. At the time they were publiſhed, however, there was nothing better with which to compare them, and the beſt Muſic which good ears can obtain, is always delightful, till better is produced. Air, accent, grace, and expreſſion, were now equally unknown to the compoſer, performer, and hearer; and whatever notes of one inſtrument were in harmony with another, were welcome to the player, provided he found himſelf honoured from time to time with a ſhare of the ſubject, or principal melody; which happening more frequently in canons, and fugues, than in any other ſpecies of compoſition, contributed to keep them ſo long in favour with performers of limited powers, however tireſome they may have been to the hearers, when conſtructed on dull and barren themes.

Muſic is ſo much a work of art, ſtudy, exerciſe, and experience,

that every ſtyle muſt be beſt treated, even by men of the greateſt genius, in proportion to the attention and labour they beſtow on that particular ſpecies of compoſition. Orlando Gibbons, who appears to ſuch advantage as a Church compoſer, is utterly contemptible in his productions for inſtruments, of whoſe powers he was ignorant. Indeed, all inſtrumental Muſic, but that of the organ, ſeems to have been in a very rude ſtate at this time throughout Europe; and, if we except the fugues of Freſcobaldi, all the Muſic, even for keyed-inſtruments, is dry, difficult, unaccented, and inſipid.

Simpſon in his *Compendium*, §xv. p. 115. ſpeaking of fancies, ſays, that "this kind of Muſic (the more is the pity) is now (1667) much "neglected, by reaſon of the ſcarcity of auditors that underſtand it; their "ears being better acquainted and more delighted with light and airy "Muſic." He inſtances as the beſt compoſers of fancies, in England, Alfonſo Feraboſco, Coperario, Lupo, Mico, White, Ward, Dr. Colman, and Jenkins. Page 118, the ſame author ſays, that "the lovers of inſtrumental Muſic need not have recourſe to out-"landiſh authors for compoſitions of this kind; no nation," ſays he, "in my opinion, being equal to the Engliſh in that way; as "well for their excellent, as for their various and numerous *conſorts* "of three, four, five, and ſix parts, made properly for inſtruments, "of which FANSIES are the chief."

It may perhaps be neceſſary here to mention, that James I. upon what beneficial principle it is now difficult to diſcover, by letters-patent incorporated the muſicians of the city of London into a COMPANY, and they ſtill continue to enjoy privileges in conſequence of their conſtituting a fraternity and corporation; bearing arms azure, a ſwan argent within a treſſure counter-flure, or: in a chief, gules, a roſe between two lions, or: and for their creſt the celeſtial ſign Lyra, called by aſtronomers the Orphean Lyre (*t*). Unluckily for the *bon-vivans* of this tuneful tribe, they have no hall in the city for feſtive delights! However, on days of greateſt *gourmandiſe*, the members of this body are generally too buſily employed in exhilerating

(*t*) See the dedication of Butler's *Principles of Muſic*, 1636.

others,

others, comfortably to enjoy the fruits of good-living themſelves. And here hiſtorical integrity obliges me to ſay, that this company has ever been held in deriſion by real profeſſors, who have regarded it as an inſtitution as foreign to the cultivation and proſperity of good Muſic, as the train-bands to the art of war. Indeed, the only uſes that have hitherto been made of this charter ſeem the affording to aliens an eaſy and cheap expedient of acquiring the freedom of the city, and enabling them to purſue ſome more profitable and reſpectable trade than that of fidling; as well as empowering the company to keep out of proceſſions and city-feaſts every ſtreet and country-dance player of ſuperior abilities, to thoſe who have the honour of being ſtyled the *waits of the corporation* (*u*).

About the end of this reign a *Muſic-lecture*, or PROFESSORSHIP, was founded in the univerſity of Oxford, by Dr. William Heyther. It is imagined that he was ſtimulated to this act of beneficence by the example and precepts of his friend Camden, who having a few years before his deceaſe determined to found a hiſtory-lecture in the ſame univerſity, diſpatched his friend Heyther on a miſſion thither, with the deed of endowment properly executed, and addreſſed to the vice-chancellor Dr. Piers (*x*). It was in conſequence of this em-

(*u*) The preſent king of France has lately dethroned the king of the minſtrels, and disfranchiſed and ſuppreſſed a ſimilar eſtabliſhment. See *Eſſai ſur la Muſ.* Tom. I. p. 415. and *Mercure de France, pour Avril*, 1773.

(*x*) The following letter from Dr. Piers to Camden, which is printed in the collection of epiſtles to and from that illuſtrious antiquary, publiſhed by Dr. Thomas Smith, 1691, p. 329. will clear up a point concerning which Ant. Wood has thrown a doubt: whether Orlando Gibbons had ever been admitted to an academical degree in Muſic.

EP. CCLXIII.

G. Pierſius. G. Camdeno.

"Worthy Sir,

"The univerſity returns her humble "thanks to you with this letter. We pray "for your health and long life, that you "may live to ſee the fruits of your bounty. "We have made Mr. Heather a doctor in "Muſick; ſo that now he is no more ma-"ſter but doctor Heather; the like honour "for your ſake we have conferred on Mr. "Orlando Gibbons, and made him a doc-"tor too, to accompany Dr. Heather. We "have paid Mr. Dr. Heather's charges of "his journey, and likewiſe given him the "Oxford courteſie, a pair of gloves for "himſelf and another for his wife. Your "honour is far above theſe things. And "ſo deſiring the continuance of your lov-"ing favour to the univerſity, and to me "your ſervant, I take my leave.

"Yours ever to be comm nded,

Oxon, 18 May, 1622. "William Piers.

"Mr. Whear ſhall make his oration this "term; and I ſhall write to you from time "to time what orders the univerſity will "commend to your wiſdom, concerning "your hiſtory lecture."

baſſy.

baſſy that Heyther obtained his degree of doctor in Muſic, with little expence and trouble; and perhaps it was in gratitude for the kindneſs he received from the univerſity upon this occaſion, as well as in imitation of his learned friend Camden, that he endowed the profeſſorſhip, which is both theoretical and practical. At the time of this endowment, in order to promote the practice of the art, "he gave to the Muſic-ſchool an harpſicon, a cheſt of viols, and "divers muſic-books, both printed and manuſcript."

It is the more likely that Heyther was inſtigated by Camden to found this profeſſorſhip, who had himſelf been a choriſter at Magdalen College, Oxford, and may be ſuppoſed to have ſtill retained a love for Muſic; and that Camden had a great aſcendance over him may be inferred from the intimate friendſhip which had long ſubſiſted between them. Their ſeveral employments reciprocally obliged them to reſide in Weſtminiſter: for Camden was maſter of Weſtminſter-ſchool, and Heyther a gentleman of the King's Chapel. In town they reſided under the ſame roof; and, in 1609, when a peſtilential diſeaſe had reached the houſe next to that of Camden and himſelf, by which Camden was afterwards infected, he retired to the reſidence of his friend Heyther at Chiſlehurſt, and by the aſſiſtance of Dr. Giffard, his phyſician, was cured. But of his friendly regard for Dr. Heyther, he gave ample teſtimony at his deceaſe, by appointing him his executor, and bequeathing to him and his heirs an eſtate of £. 400 a year, for the term of ninety-nine years, he and they paying to the hiſtory-profeſſor £. 140 per annum; at the expiration of which term, the eſtate was to veſt in the univerſity *(y)*.

(*y*) *Biog. Brit. art. Camden*, 133, *in not.*

CHARLES

CHARLES I. 1625.

This prince who, during the life of his father, had been a ſcholar of Coperario, on the viol da gamba, and, according to Playford, had made a conſiderable progreſs on that inſtrument; when he aſcended the throne, not only diſcovered a great affection for Muſic in general, but manifeſted a particular attention and partiality to compoſitions for the church (z). At his private concerts he is ſaid to have condeſcended to honour with his notice ſeveral of his muſical ſervants, who had the good fortune to be frequently in his preſence; and to gratify them in a way the moſt flattering and agreeable to every artiſt of great talents, with ſmiles and approbation, when either their productions or performance afforded him pleaſure. And, indeed, whatever political crimes may be laid to the charge of this prince, he was certainly a moſt liberal and gracious maſter to his domeſtics, and poſſeſſed a ſingular power of attaching them to his perſon by kindneſs and condeſcenſion, ſtill more than by royal bounty and munificence.

Upon his acceſſion to the crown, Nicholas Laniere was appointed maſter of the king's Muſic; and in Rymer's Fœdera (*a*), is the following grant in favour of him and the reſt of his majeſty's band.

" CHARLES, by the grace of God, &c. To the treaſurer and " under-treaſurer of our exchequer nowe beeing, and that hereafter " for the tyme ſhall be, greetinge, Whereas wee have beene graci- " ouſly pleaſed, in conſideration of ſervice done, and to be done unto " us by ſundrie of our muſicians, to graunt unto them the ſeveral " annuities and yearly penſions hereafter following, (that is to ſay) " to Nicholas Laniere, maſter of our Muſic, two hundred poundes " yearly for wages; to Thomas Foord fourſcore poundes yearly for

(z) Playford (*Pref.* to his *Introd.*) ſpeaking of the muſical ſkill of our princes of the houſe of Tudor, ſays, " Nor was his late " majeſty Charles I. behind any of his pre- " deceſſors in the love and promotion of " this ſcience, eſpecially in the ſervice of " Almighty God, and with much zeal he " would hear reverently performed, and of- " ten appointed, the ſervice and anthems " himſelf, eſpecially that ſharp ſervice com- " poſed by Dr. William Child being of (from) " his knowledge in Muſic, a competent judge " therein; and would play his part exactly " well on the baſe-viol, eſpecially of thoſe " incomparable fancies of Mr. Coperario " to the organ."

(*a*) Tom. XVIII. p. 728.

" his wages, that is, for the place which he formerly held, fortie " pounds yearly, and the place which John Ballard, lately deceaſed, " held, and now beſtowed upon him, the ſaid Thomas Foord, fortie " poundes yearly; to Robert Johnſon, yearly for his wages, fortie " poundes, and for ſtringes twentie poundes by the yeare; to Tho- " mas Day yearly for his wages fortie poundes, and for keeping a " boy twentie-fower poundes by the yeare; alſo to Alfonſo Fera- " boſco, Thomas Lupo, John Laurence, John Kelly, John Cog- " ſhall, Robert Tayler, Richard Deering, John Drewe, John Lani- " ere, Edward Wormall, Angelo Notary, and Jonas Wrench, to " everie of them fortie poundes a piece yearly for their wages (*b*). " And to Alfonſo Bales and Robert Marſhe, to each of them twen- " tie poundes a piece yearly for their wages.

" Theis are therefore to will and command you, out of our trea- " ſure in the receipt of our exchequer, to cauſe payment to be made " to our ſaid muſicians above mentioned, and to everie of them ſe- " verally and reſpectively, the ſaid ſeveral annuities and allowances, " as well preſently upon the ſight hereof for one whole yeare end- " ed at the feaſt of th' annunciation of the bleſſed Virgin Mary laſt " paſt before the date hereof, as alſoe from the feaſt hitherto, and " ſoe from tyme to tyme hereafter at the fower uſual feaſts or termes " of the yeare, (that is to ſay) at the feaſt of the nativity of St. " John the Baptiſt, St. Michael th' Archangell, the birth of our " Lord God, and th' annunciation of the bleſſed Virgin Marie, by " even and equall portions, during their natural lives, and the lives " of everie of them, reſpectively, together with all fees, profits, com- " modities, allowances, and advantages whatſoever to the ſaid places " incident and belonging, in as large and ample manner as any our " muſicians in the ſame places heretofore, have had and enjoyed the " ſame; and theis preſents, or the inrollment thereof, ſhall be your " ſufficient warrant and diſchardge in this behalfe. In witnes " whereof, &c.

(*b*) This, at the preſent valuation of money, would be near £. 200 per annum. See *Chron. Preciosum.*

" Witnes

"Witnes ourſelf at Weſtminſter, the eleaventh day of July.
"*Per breve de privato ſigillo, &c.*" CHARLES.

The names, however, of ſuch muſicians as were in a more peculiar manner honoured with this prince's notice, afterwards, do not appear in the grant; as it was obſerved, that his majeſty was particularly delighted with the choral compoſitions of Dr. Child; the performance on the lute of Dr. Wilſon; and the Muſic of William and Henry Lawes, which was introduced in the maſques that were exhibited at court.

The productions for the *Church* during this reign, though ſuperior in excellence to thoſe of any other ſpecies, yet, if we except thoſe of Dr. Giles and Elway Bevin, who more properly belong to the reign of king James, are ſo few in number, that the augmentation they make to our former ſtock lies in a very ſmall compaſs.

Dr. WILLIAM CHILD, according to Ant. Wood was a native of Briſtol, and diſciple of Elway Bevin. In 1631, being then of Chriſt-church College, Oxford, he took his degree of bachelor in Muſic; and, in 1636, was appointed one of the organiſts of St. George's Chapel at Windſor, in the room of Dr. John Munday, and ſoon after one of the organiſts of the Royal Chapel at Whitehall. After the Reſtoration he was appointed chanter of the King's Chapel, and one of the chamber muſicians to Charles II. In 1663, the univerſity of Oxford conferred on him the degree of doctor in Muſic, at an act celebrated in St. Mary's Church. Dr. Child, after having been organiſt of Windſor Chapel ſixty-five years, died in that town, 1697, at ninety years of age. In the inſcription on his grave-ſtone, in the ſame chapel, it is recorded that he paved the body of that choir at his own expence; he likewiſe gave £. 20 towards building the town-hall at Windſor, and £. 50 to the corporation to be diſpoſed of in charitable uſes, at their diſcretion (*c*).

(*c*) The following epitaph is alſo on his grave-ſtone in St. George's Chapel:
"Go happy ſoul, and in thy ſeat above
"Sing endleſs hymns of thy great Maker's
"love.
"How fit in heavenly ſongs to bear a part!
"Before well practis'd in the ſacred art;
"Whilſt hearing us, ſometimes the choirs
"divine,
"Will ſure deſcend, and in our conſort join;
"So much the Muſick thou to us haſt given,
"Has made our earth to repreſent their
"heaven."

His works are "Pſalms for three voices, &c. with a continued "baſe either for the organ or theorbo, compoſed after the Italian "way. London, 1639. Catches, Rounds, and Canons, pub- "liſhed in Hilton's *catch that catch can*, 1652. Divine Anthems "and compoſitions to ſeveral pieces of poetry, ſome of which were "written by Dr. Thomas Pierce of Oxford." Some of his ſecular compoſitions likewiſe appeared in a book entitled *Court Ayres*, printed 1655, which will be mentioned hereafter. But his principal productions are his ſervices and full anthems, printed in Dr. Boyce's collection. His ſervice in E minor has ſomething more varied and intereſting, in the modulation, than in moſt of his other works; and in his celebrated ſervice in D ſharp, there is a glow of rich harmony, which, without any great compaſs of genius or ſcience, is extremely pleaſing, the more ſo, perhaps, from being compoſed in a key which is more perfectly in tune than moſt others on the organ. His full anthems are not without imagination and fire. Page 97, (Boyce, Vol. II.) "and upon our ſolemn feaſt-day, &c." the modulation and contrivance are admirable to the end of the anthem. His ſtyle was ſo remarkably eaſy and natural, compared with that to which choirmen had been accuſtomed, that it was frequently treated by them with deriſion. Indeed, his modulation, at preſent, is ſo nearly modern, as not to produce that ſolemn, and, ſeemingly, new effect on our ears, which we now experience from the productions of the ſixteenth century (*d*).

ADRIAN BATTEN, organiſt and vicar-choral of St. Paul's during the reign of Charles I. and II. was merely a good harmoniſt of the old ſchool, without adding any thing to the common ſtock of ideas in

(*d*) Farrant and Dr. Child were the two firſt Engliſh compoſers for the Church who in ſetting the *Te Deum*, have accented the word *hōly* right. Indeed, both give a ligature to it the firſt time, though the ſecond is correct. Child has erred, however, (p. 147, Boyce Vol. I.) at "thē glōrious." And p. 155, the ſharp 3d and flat 6th twice uſed, prove, that his ear was not offended with their effect. The young muſical ſtudent will do well neither to imitate this, otherwiſe reſpectable compoſer, in ſuch a combination, nor in that of $\frac{5}{4}$ (Boyce, Vol. II. l. ii. bar 1.) though it ſometimes appears in the works of the beſt maſters of the ſixteenth century. There are ſeveral inedited and valuable compoſitions by Dr. Child preſerved in Dr. Tudway's manuſcript "Collection of Engliſh Church Muſic," Britiſh Muſeum.

melody

melody or modulation with which the art was furniſhed long before he was born. Nor did he correct any of the errors in accent with which former times abounded (*e*). So that his imitations of anterior compoſers were entire. He ſeems to have jogged on in the plain, ſafe, and beaten tract, without looking much about him, nor if he had, does he ſeem likely to have penetrated far into the muſical *terra incognita*.

THOMAS TOMKINS, the ſon of Thomas Tomkins, chanter of the choir at Glouceſter, was of a family that produced more able muſicians, during the ſixteenth and ſeventeenth centuries, than any other which England can boaſt. He had ſeveral brothers, muſicians, who diſtinguiſhed themſelves both in compoſition and performance; among whom was Giles Tomkins, according to Anthony Wood, a moſt excellent organiſt of the cathedral at Saliſbury; John Tomkins, organiſt of St. Paul's cathedral, and afterwards gentleman of the Chapel Royal; and Nicholas Tomkins, one of the gentlemen of the privy chamber to Charles I. Thomas, the ſubject of the preſent article, the diſciple of Bird, and bachelor of Muſic, was afterwards organiſt of the cathedral of Worceſter, gentleman of his majeſty's chapel, and, at length, organiſt. Though he contributed to the *Triumphs of Oriana* in the reign of queen Elizabeth (*f*), he was living after the breaking out of the grand rebellion, about which time he publiſhed a work in ten books or ſeparate parts, entitled *Muſica Deo ſacra et Eccleſiæ Anglicanæ*, conſiſting of anthems, hymns, and other compoſitions ſuited to the church ſervice (*g*).

A ſet

(*e*) In the word kĭndēſs, which is thrice repeated in his anthem, "O praiſe the "Lord," the accent is thrown on the ſecond ſyllable, ſee Boyce, Vol. II. p. 76. Tāke heĕd—vĕxĕd—wĭthĭn—hād wĭngs—lĭke ā dove! In his anthem, "Deliver us "O Lord," the want of a B flat in the ſecond bar is diſagreeable, and renders the key very equivocal.

(*f*) See above, p. 133 and 337.

(*g*) The copy of theſe compoſitions, in Chriſt-church Coll. Oxford, is dated 1664. If this was not a ſecond edition, it is probable, that his ſon was either the author, or at leaſt the editor of the work. By a copy of his ſongs, in the ſame collection, that have been ſaid above to be of uncertain date, they appear to have been printed 1622.

Butler, in his *Principles of Muſick*, publiſhed 1636, ſpeaking of the *Lydian mood* of the ancients, which he ſeems to have perſuaded himſelf he underſtood, ſays, "of this "mood is that paſſionate lamentation of the "muſical king, for the death of his ſon *Abſa-* "*lom*, compoſed in five parts by Mr. Thomas "Tomkins, now organiſt of his majeſty's "chapel.

A ſet of his vocal Church Muſic, in four and five parts, MS. is lodged in Magdalen College, and a printed copy in Chriſt-church, Oxford. The manuſcript copy was preſented to Magdalen College by *James Clifford*, who, in 1663, publiſhed a collection of the words, with the names of the compoſers of ſuch ſervices and anthems as continued to be ſung in our cathedrals. To this book Ant. Wood and others frequently refer in ſpeaking of our choral Muſic.

Beſides the compoſitions by Tomkins, mentioned above, in the collection made for Lord Harley, Brit. Muſ. there are likewiſe ſeveral very learned and curious compoſitions by this author; particularly full anthems in eight, ten, and twelve real parts, *fugato*. About this time there was a rage for multiplying parts in muſical compoſitions, all over Europe; and Herculean labours of this kind, atchieved by Tallis, Bird, Benevoli, and others, have been already mentioned.

The attention and favour conſtantly beſtowed on our choral ſervice by Charles I. perhaps ſtimulated JOHN BARNARD, minor canon of St. Paul's cathedral, to publiſh, in 1641, dedicated to his majeſty, the firſt book of the following admirable collection of Engliſh Church Muſic, conſiſting of "Services and Anthems, ſuch as are "now uſed in the cathedrals and collegiate churches of this kingdom, "never before printed, whereby ſuch books as were heretofore with "much difficulty and charges tranſcribed for the uſe of the quire, "are now, to the ſaving of much labour and expence, publiſhed for "the general good of all ſuch as ſhall deſire them either for public "or private exerciſe. Collected out of divers approved authors by "John Barnard, one of the minor canons of the cathedral church "of St. Paul. London, printed by Edward Griffin, and are to be "ſolde at the ſigne of the three lutes, in Paul's alley, 1641." Two years after this valuable collection was publiſhed, organs were ordered to be taken down, and cathedral ſervice aboliſhed!

"chapel. The melodious harmony of "which, when I heard it in the Muſic-"ſchool (Oxon), whether I ſhould more "admire the ſweet well governed voices, "with conſonant inſtruments, of the fingers, "or the exquiſite invention, wit, and art of "the compoſer, it was hard to determine." Page 5. And p. 92, he calls Mr. Thomas and Mr. J. Tomkins *aureum par Muſicorum*.

It

It is much to be lamented, that the publications of Barnard and Tomkins were not in *ſcore*, as a complete copy of all the ſeveral parts of either cannot now perhaps be found out of Oxford, in the whole kingdom! Each of the ſeparate parts of Barnard's collection was printed in folio, and contained ſervices for morning and evening, and the communion, preces, and reſponſes, by the following fathers of our Church Muſic: Dr. Tye, Tallis, Bird, Morley, Strogers, Bevin, Orlando Gibbons, Mundy, Parſons, Dr. Giles, and Woodſon; with the litany by Tallis, and a great number of full anthems, in four, five, and ſix parts, by Tye, White, Farrant, Shepherd, Bull, Parſons, Morley, Hooper, Mundy, Giles, Gibbon, Batten, Weelkes, and Ward.

Though the following maſters are not the immediate authors of choral compoſitions, yet, as their productions are chiefly of a ſacred kind, this ſeems a proper place in which to mention them.

MARTIN PIERSON, bachelor in Muſic, and maſter of the choriſters of St. Paul's, when John Tomkins was organiſt of that cathedral, publiſhed "Mottects, or grave Chamber Muſique, con-"taining ſongs of fiue parts of ſeverall ſorts, ſome ful, and ſome "verſe and chorus, but all fit for voyces and vials, with an organ part; "which for want of organs may be performed on virginals, baſe-"lute, bandora, or Iriſh harpe. Alſo a mourning ſong of ſixe parts "for the death of the late Hon. Sir Fulke Grevil, knight, compoſed "acording to the rules of art, by M. P. bachelor of Muſique, 1630." This muſician died about 1650; and bequeathed £. 100 to the poor of Marſh, in the pariſh of Dunnington, and iſle of Ely, to be laid out in a purchaſe for their annual uſe. His partiality for this village, in the heart of the fens, probably aroſe from its being the place of his birth.

RICHARD DEERING, bachelor in Muſic, a compoſer much reſpected in his time for purity of harmony and gravity of ſtyle, was of an ancient baronet's family in Kent which ſtill ſubſiſts, and had his muſical education in Italy; where, according to Ant. Wood (*Faſti Oxonienſes*) "he obtained the name of a moſt admirable muſician." On his return from that country, he exerciſed his profeſſion in England

land with great reputation, till, being a Roman Catholic, and prevailed on by urgent entreaties, he accepted the place of organiſt to the Engliſh nuns at a convent in Bruxelles. At length, after the marriage of Charles I. he returned to England on being appointed organiſt to his queen Henrietta, in whoſe ſervice he continued till, by the turbulence of the times, he was forced to leave the kingdom. His works conſiſt of *Cantiones ſacræ quinque Vocum, cum baſſo continuo ad Organum*, Antwerp, 1597; *Cantica ſacra ad Melodiam Madrigalium elaborate ſenis Vocibus*, Antwerp, 1618; *Cantica ſacra duas et tres Voces compoſita cum baſſo continuo ad Organum*, London, 1662, dedicated by the editor, John Playford, to the Queen Dowager, the author having been dead four or five years. A ſecond ſet of *Cantica ſacra* was publiſhed in 1674, compoſed by Deering, Dr. Chriſt. Gibbons, Ben Rogers, Matthew Lock, and others.

Deering's compoſitions, of which I have ſcored ſeveral, are in a very ſober, innocent, pſalmodic, dry, and unintereſting ſtyle; for though he ſeems to have been a regular-bred and correct contrapuntiſt, yet I have never been able to diſcover in any of his works a ſingle ſtroke of genius, either in his melody or modulation.

There are anthems both by William and Henry Lawes in Dr. Tudway's collect. Brit. Muſ. which belong to this reign; but they do not enable us to account for the great reputation which theſe muſicians ſo long enjoyed. There is, however, in the ſame collection, an anthem in four parts, by John Hilton: "Lord for thy tender mercy's ſake," which has conſiderable merit on the ſide of air, as well as harmony.

Maſques appear to have been ſtill more the favourite amuſements of the court during the early and tranquil part of this reign than in that of James; and the queen, who ſeems to have brought with her from France, at leaſt as great a love for *dramatic exhibitions* as ſhe found here, frequently repreſented the principal character in the piece herſelf. Moſt of the court maſques were written by Ben Jonſon, who, in his ſtation of poet-laureat, ſeems to have furniſhed more of theſe dramas, than birth-day or new-years odes.

In 1630, he produced his maſque entitled *Love's Triumph*, which was

was decorated by Inigo Jones, and performed by the king and thirteen noblemen and gentlemen at court. And the ſame year, another, called *Chloridia*, which was repreſented by the queen and ladies of the court. In 1631, among ſeveral other court dramas, *Tempe reſtored*, a maſque written by Aurelian Townſhend, and decorated by Inigo Jones, was performed by her majeſty and fourteen ladies. But, in 1633, there were no leſs than five maſques performed at different places before the king and court. A very circumſtantial account of one of theſe has been left in a manuſcript, by lord commiſſioner Whitelocke, which is now the property of Dr. Morton of the Britiſh Muſeum.

This maſque, entitled *the Triumphs of Peace*, and written by James Shirley, a dramatiſt of the ſecond claſs, in the reign of Charles I. and author of near forty plays, was acted at Whitehall, and the whole expence defrayed by the gentlemen of the four inns of court, as a teſtimony of duty and loyalty, on his majeſty's return from Scotland, after terminating the diſcontents in that kingdom. As the ſubject is cloſely connected with the hiſtory of dramatic Muſic, during this period, I ſhall give, from the authentic narrative with which I have been favoured, ſuch paſſages as are moſt characteriſtic of the times, in the author's own words.

"About Allhollantide this year (1633), ſeverall of the principal "members of the fower Innes of court, amongſt whom, ſome were "ſervaunts of the king, had a deſigne that theſe Innes of court ſhould "preſent their ſervice to the king and queen, and teſtify their affec-"tions to them, by the outward and ſplendid viſible teſtimony of "a royall MASQUE of all the 4 ſocieties joyning together, to be "by them brought to the court, as an expreſſion of their love and "dutie to their majeſties.

"This was hinted att in the court and by them intimated to the "chiefe of thoſe ſocieties, that it would be well taken from them, "and ſome held it the more ſeaſonable, becauſe this action would "manifeſt the difference of their opinion from Mr. Prynne's new

" learning, and ſerve to confute his *Hiſtrio-maſtix* againſt enter-
" ludes (*b*).

" This deſigne tooke well with all the Innes of court, eſpecially " the younger ſort of them, and in order to putt it in execution, the " benchers of each ſociety mett, and agreed to have this ſolemnity " performed, in the nobleſt and moſt ſtately manner that could be " invented.

" The better to effect this, it was reſolved, in each houſe to " chooſe two of their members, whom they ſhould judge fitteſt for " ſuch a buſines, to be a committe, by joint aſſiſtance to carry on " that affayre.

" In the middle Temple were choſen of this committee Mr. " Edward Hyde and Whitelocke (the author); for the Inner Tem- " ple, Sir Edward Herbert, and Mr. Selden; for Lincoln's Inne, " Mr. Atturney Noy, and Mr. Gerling; and for Greyes Inne, Sir " John Fynch, and Mr. ——.

" This committee being empowered by the benchers made ſeverall " ſub-committees, one of which was to take care of the poeticall " part of the buſines; another of the properties of the maſques and " antimaſquers, and other actors; another of the properties of the " maſquers and antimaſquers, and other actors; another of the " dauncing; and to me, in particular, was committed the whole " care and charge of all the Muſicke for this great maſque.

" I made choice of Mr. Symon Ives, an honeſt and able muſi- " tian, of excellent ſkill in his art, and of Mr. Lawes, to compoſe " the aiers, leſſons, and ſongs for the maſque, and to be maſters of " all the Muſicke under me (*i*).

" I alſo

(*b*) This virulent book was publiſhed the preceding year, and in the table of contents referring to that part of his work which treated of female players, it having been ſaid, " women actors notorious whores," it was conſtrued into a reflexion on the queen and her ladies, who frequently performed in Court-maſques; and he was ſentenced, in the ſtar-chamber, to be impriſoned for life, fined £. 5000, expelled Lincoln's Inn, " diſbarred and diſqualified to practiſe " the law, degraded of his degree in the uni- " verſity, to be ſet in the pillory, his ears " cut off, and his book burnt by the hands " of the common hangman; which rigorous " ſentence," ſays Whitelock, " was as ri- " gorouſly executed."

(*i*) The compoſitions of Simon Ives are not devoid of merit; ſome of his Rounds and Catches, publiſhed in Hilton's collection

"I alſo made choice of 4 of the moſt excellent muſitians of the "Queen's Chapell, M. La Ware, M. Du Val, M. Robert, and "M. Mari, with divers others of forrein nations, who were moſt "eminent in their art, not in the leaſt neglecting my own country-"men, whoſe knowledge in Muſicke rendered them uſeful in this "action, to beare their parts in the Muſicke, which I reſolved if "I could to have ſo performed, as might excell any that ever before "this time had bin in England.

"Herein I kept my purpoſe, cauſing the meetings of all the mu-"ſitians to be frequent at my houſe in Saliſbury Court; and there "I have had togither att one time, of Engliſh, French, Italian, Ger-"man, and other maſters of Muſicke, fourty lutes, beſides other "inſtruments, and voyces of the moſt excellent kind in conſort.

"The time for preſenting this maſque at Whitehall was agreed "to be on Candlemas night to end Chriſtmas, and the ſeveral parts "of it being brought neer to a readineſs for action, Hyde and "Whitelocke were ſent to the lord Chamberlain, the earle of Pem-"broke and Montgomery, and to Sir Henry Vane, the comtroller "of the king's houſe, to adviſe with them, to take order about the "ſceane, and preparing things in the banquetting houſe.

"The dauncers, maſquers, antimaſquers, and muſitians did before "hand practiſe in the place where they were to preſent the maſque, "and the ſceanes were artfully prepared (by Inigo Jones) att the "lower end of the banquetting houſe, and all things were in ready-"neſs.

"The grand maſquers were fower gentlemen of each Innes of "court, moſt ſuitable for their perſons, dauncing, and garbe for "that buiſnes, and it was ordered, that they ſhould be drawne in "fower rich chariotts, fower maſquers in each chariot, by ſix horſes "in each.

tion, ſtill live, and are ingenious and pleaſant: as, "Come honeſt friends and jovial "boys, &c." Though the commiſſioner does not tell us which Lawes it was, he choſe for Ives's colleague, it appears, in the words of the maſque, publiſhed by the author, Ja. Shirley, that it was William, The names of all the maſquers, with the houſe or inn of court to which they belonged, and an epigram addreſſed to each, was publiſhed in a little book, written by Francis Linton, called *The Innes of Court Anagrammatiſt*, or *The Maſquers maſqued in Anagrammas*, 4to. 1634.

" And to prevent difference about the order of their going, it was " propounded by Wh. and aſſented to by the committee, that the " chariots ſhould be made after the faſhion of the Roman tryum- " phant chariots, and being of an ovall forme in the ſeats, there " would be no difference of place in them.

" For the ſeverall colours, and from the precedence of the cha- " riots, it was agreed, that one of each houſe, of the committee, " ſhould throwe the dice, and as that happened, the ſociety to be " bound of which he that threw was a member.

" I threw the dice for the middle Temple, and by my caſt, had " the place for the ſecond chariot, and ſilver and blew for my co- " lours, which colours, I have ever ſince kept in my liveryes, and " uppon all ſolemn occaſions.

" Candlemas day being come, and all things being in readyneſs, " the maſquers, horſemen, muſitians, dauncers, and all that were ac- " tors in the buiſnes, ſett forth from Ely houſe, in Holborne, every " one in their order, towards Whitehall, their way being directed " through Chancery-lane, and from thence through Temple Barre, " and ſo the high way to the court.

" The firſt that marched were twenty footmen in ſcarlet liveries " with ſilver lace, each one having his ſword by his ſide, a baton in " one hand, and a torch lighted in the other, theſe were the mar- " ſhalls men, who cleered the ſtreets, made way, and were all about " the marſhall waiting his commands.

" After them, and ſometimes in the midſt of them, came the " marſhall, Mr. Darrell, afterwards knighted by the king, an extra- " ordinaey hanſome, proper gentleman, one of Lincoln's Inne, a- " greed uppon by the committee for this ſervice.

" He was mounted uppon one of the king's beſt horſes, and rich- " eſt ſaddles, and his own habit was exceeding rich and glorious, " his horſemanſhip very gallant, and, beſides his marſhall men, he " had two lacquayes, who carried torches by him, and a page in li- " very, that went by him carrying his cloake.

" After him followed one hundred gentlemen of the Innes of " court in very rich clothes, five and twenty choſen out of each " houſe,

" honſe, of the moſt proper and hanſome young gentlemen of the " ſocieties.

" Every one of them was gallantly mounted, on the beſt horſes, " and with the beſt furniture, that the king's ſtable and the ſtables " of all the nobility in towne could afforde, and they were forward " on this occaſion to lend them.

" The richneſs of the apparell and furniture, glittering by the " light of the multitude of torches attending them, with the motion " and ſtirring of their mettled horſes, and the many and various gay " liveries of their ſervants, butt eſpecially the perſonal beauty and " gallantry of the hanſome young gentlemen made the moſt glori- " ous and ſplendid ſhow, that ever was beheld in England.

" After the horſemen came the antimaſquers, and as the horſe- " men had their Muſicke, about a dozen of the beſt trumpets, " proper for them, ſo the firſt antimaſque, being of cripples and " beggars on horſeback, had their Muſicke of keys and tonges, and " the like, ſnapping and yett playing in conſort before them. Theſe " beggars were mounted on the pooreſt, leaneſt jades that could be " gotten out of the duſt-cartes or elſewhere, and the variety and " change from ſuch noble Muſicke and gallant horſes as went be- " fore them, unto their pittiful Muſicke and horſes, made both of " them the more pleaſing.

" After the beggars antimaſque came men on horſebacke playing " uppon pipes, whiſtles, and inſtruments, ſounding notes like thoſe " of birds of all ſorts, and in excellent conſort, and were followed " by the antimaſque of birdes. This was an owle in an ivybuſh, " with many ſeverall ſorts of other birdes, in a cluſter about the " owle gazing as it were upon her, theſe were little boys putt into " covers of the ſhapes of thoſe birds, rarely fitted, and ſitting on " ſmall horſes, with footmen going by them, having all of them " torches in their hands.

" After this antimaſque came other muſitians on horſebacke play- " ing uppon bagpipes, hornepipes, and ſuch kind of northerne " Muſicke. Firſt in this antimaſque rode a fellow upon a little " horſe with a great bitt in his mouth, and uppon the man's head

" was

" was a bitt with headſtall and raines, faſtened, and ſignified a pro-
" jector, that none in the kingdome might ride their horſes, butt
" with ſuch bitts as they ſhould buy of him. Another projector,
" who begged a patent of monopoly to feed capons with caretts, and
" ſeverall other projectors were in like manner perſonated, which
" pleaſed the ſpectators the more, bicauſe by it, an information was
" covertly given to the king, of the unfittneſs and ridiculouſneſs of
" theſe projects, againſt the law, and the atturney Noy who had
" moſt knowledge of them, had a great hand in this antimaſque of
" the projectors.

" After this and ſeverall other antimaſques were paſt, there came
" ſixe of the chiefe muſitians on horſebacke, uppon footclothes,
" and in the habits of Heathen prieſts, and footmen carrying of
" torches by them. Then a ſumptuous chariot drawn by ſixe horſes
" with large plumes of feathers, in which were about a dozen per-
" ſons in ſeverall habits of gods and goddeſſes. Then other large
" open chariots with muſitians in like habit, butt all with ſome va-
" riety and diſtinction. Theſe going before the grand maſquers
" played on excellent loude Muſicke all the way as they went.

" The chariot in which ſate the 4 grand maſquers of Grayes
" Inne was drawn by 4 horſes all on breaſt, courſed to their
" heeles all over with cloth of tiſſue, of the colour of crimſon
" and ſilver, huge plumes of red and white feathers on their
" heads and buttockes, and the coachman's cap and feather,
" his long coate and his very whippe and cuſhion, of the ſame ſtuffe
" and colour. Theſe maſkers had habits, doublets, trunke-hoſe
" and cappes of the moſt rich cloth of tiſſue, and wrought as thicke
" with ſilver ſpangles as they could be placed, with large white ſilke
" ſtockings up to their trunke hoſe, and rich ſprigges in their cappes,
" themſelves proper and beautiful young gentlemen. On each
" ſide of the chariot were 4 footmen in liveries of the colour of
" the chariot, carrying huge flambois in their hands, which with
" the torches gave ſuch a luſtre to the paintings, ſpangles and habits,
" that hardly any thing could be invented to appear more glorious.

" After this followed the other three chariots with the grand maſ-

" quers

" quers of the Middle Temple, Inner Temple, and Lincoln's Inne,
" alike richly habited and attended; and as the ſixeteen grand maſ-
" quers were moſt hanſome and lovely, and the equipage ſo full of
" ſtate and height of gallantrye, it may be ſaid, that it never was out-
" done by any repreſentation mentioned in our former glories.

" The torches and flaming huge flambois, borne by the ſide of each
" chariot, made it ſeem lightſome as att noon day, butt more glitter-
" ing, and gave a full and clear light to all the ſtreets and windowes
" as they paſſed.

" The marche was ſlowe, in regard of their great number, butt
" more interrupted by the multitude of the ſpectators, in the ſtreets,
" beſides the windowes, and they all ſeemed loth to part with ſo glo-
" rious a ſpectacle.

" This gave opportunity to Hyde and Whitelocke, who uſual-
" ly were togither, to take a coach, and by the other way, to gett
" before them to Whitehall, where they found the fayre banquetting
" houſe, ſo crowded with fayre ladyes, gliſtering with their rich
" clothes, and richer jewells, and with lords and gentlemen of great
" quality, that there was ſcarſe roome for the king and queen to
" enter in. They ſaw that all things were in readineſs there, and
" the lord Chamberlein carryed them up to the chamber of the
" beautiful and ingenious counteſs of Caernarvon his daughter,
" whoſe company was no ſmalle pleaſure and refreſhment.

" The king and queen ſtood at a windowe, looking ſtreight for-
" ward into the ſtreet, to ſee the maſque come by, and being de-
" lighted with the noble bravery of it, they ſent to the mar-
" ſhall to deſire that the whole ſhow might fetch a turne about the
" Tiltyeard, that their majeſtyes might have a double view of them;
" which was done accordingly, and then they allighted att White-
" hall gate, and were conducted to ſeverall roomes and places pre-
" pared for them.

" The horſemen of the maſque, and other gentlemen of the Innes
" of court, ſate in the gallery reſerved for them, and thoſe of the
" committee that were preſent were with them; only Hyde and
" Whitelocke were placed below among the grandees, and neare the

" ſceane, that they might be ready to give aſſiſtance, if there ſhould " be occaſion, and as an extraordinary favour to them att that time, " and in that preſence.

" The king and queen and all their noble train being come in, " the maſque began, and was incomparably perſormed, in the daun- " cing, ſpeeches, Muſicke, and ſceanes; the daunces, figures, proper- " ties, the voices, inſtruments, ſongs, aiers, compoſures, the words " and actions were all of them exact, none fayled in their parts, and " the ſceanes were moſt curious and coſtly.

" The queen did the honour to ſome of the maſquers to daunce " with them herſelfe, and to judge them as good dauncers as ever " ſhe ſawe, and the great ladyes were very free and civill in daunc- " ing with all the maſquers as they were taken out by them.

" Thus they continued in their ſports untill it was allmoſt morn- " ing, and then the king and queen retiring, the maſquers and Innes " of court gentlemen were brought to a ſtately banquett, and af- " ter that was diſperſed, every one departed to his own quarters.

" The queen, who was ſo delighted with theſe ſolemnities, deſired " to ſee this ſhow acted over again. Whereupon, an intimation be- " ing given to my lord Major of London, he invited the king and " queen and the maſquers to the citty, and entertained them with " all ſtate and magnificence, att Merchant-Taylor's hall. Thither " marched through the citty, the ſame ſhow that went to White- " hall, and the ſame maſque was again repreſented in the ſame ſtate " and equipage as before. This alſo gave great contentment to their " majeſtyes, and no leſs to the cittizens, eſpecially thoſe of the " younger ſort, and of the female ſexe, and it was to the great ho- " nour and no leſs charge of the lord Major and freemen.

" After theſe dreames paſt, and theſe pompes vaniſhed, all men " were ſatisfied by the committee juſtly and bountifully.

" For the Muſicke, which was particularly committed to my " charge, I gave to Mr. Ives, and to Mr. Lawes £. 100 a piece, " for their rewards; for the 4 French gentlemen, the queen's ſer- " vants, I thought that a handſome and liberall gratifying of them " would be made known to the queen, their miſtris, and well taken " by her. I therefore invited them one morning to a collation, att

" St.

"St. Dunſtan's taverne, in the great room, the oracle of Apollo, "where each of them had his plate lay'd for him, covered, and the "napkin by it, and when they opend their plates they found in each "of them forty pices of gould, of their maſter's coyne, for the firſt "diſh, and they had cauſe to be much pleaſed with this ſurpriſall.

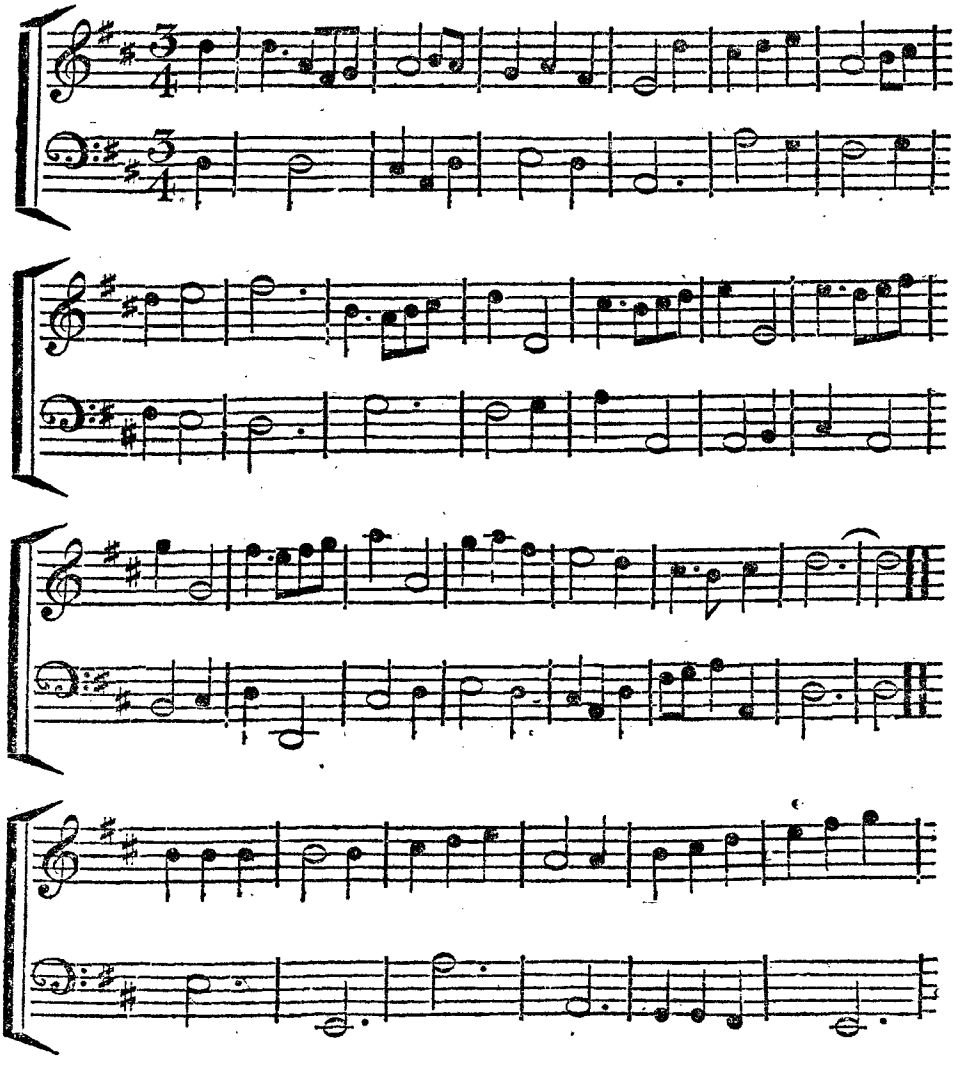
"The reſt of the muſitians had rewards anſwearable to their parts "and qualities; and the whole charge of the Muſicke came to "about one thouſand pounds. The clothes of the horſemen rec- "koned one with another at £. 100 a ſuit, att the leaſt, amount- "ed to £. 10,000. The charges of all the reſt of the maſque, "which were borne by the ſocieties, were accounted to be above "twenty thouſand pounds.

"I was ſo converſant with the muſitians, and ſo willing to gaine "their favour, eſpecially at this time, that I compoſed an Aier my- "ſelfe, with the aſſiſtance of Mr. Ives, and called it *Whitelocke's* "*Coranto*; which being cried up, was firſt played publiquely, by "the Blackefryar's Muſicke, who were then eſteemed the beſt "of common muſitians in London. Whenever I came to that "houſe (as I did ſometimes in thoſe dayes), though not often, to "ſee a play, the muſitians would preſently play *Whitelocke's Coran-* "*to*, and it was ſo often called for, that they would have it played "twice or thrice in an afternoon. The Queen hearing it, would "not be perſuaded that it was made by an Engliſhman, bicauſe ſhe "ſaid it was fuller of life and ſpirit than the Engliſh aiers uſe to be; "butt ſhe honoured the *Coranto* and the maker of it with her ma- "jeſtyes royall commendation. It grew to that requeſt, that all "the common muſitians in this towne, and all over the kingdome, "gott the compoſition of it, and played it publiquely in all places, "for above thirtie years after."

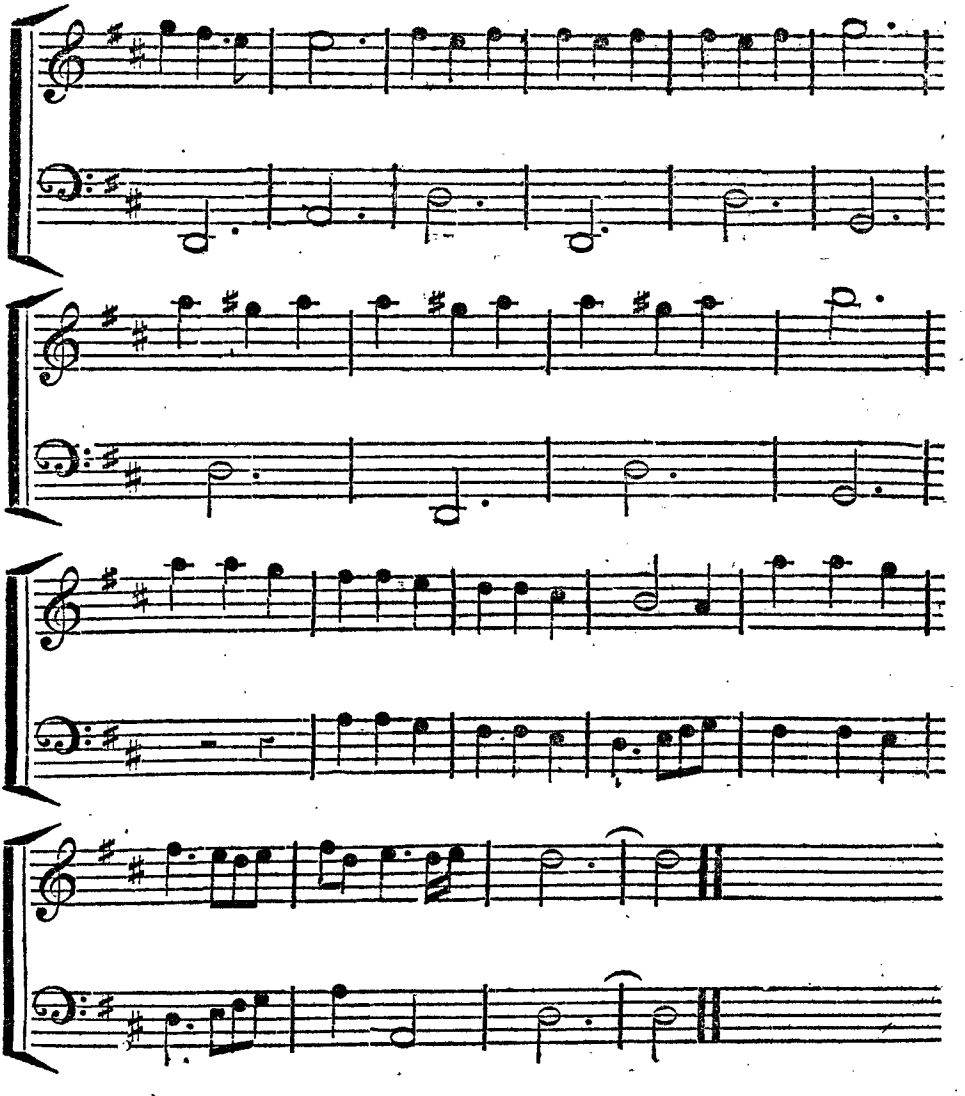
Among other moral reflexions, addreſſed to his family, on ſuch vanities as he had been deſcribing, lord commiſſioner Whitelocke adds: "yet I am farre from diſcommending the knowledge of this "art (Muſic), and exerciſe of this recreation for a diverſion, and ſo "as you ſpend not too much of your time in it, that I aduiſe you

" in this as in other accompliſhments, that you indeavour to gett to " ſome perfection, as I did, and it will be the more ornament and " delight to you. I have here inſerted this Aier, in order to pre- " ſerve it for your uſe, if any of you ſhall delight in it (*k*).

Whitelocke's Coranto.



(*k*) Whitelocke's *labours remembered in his children*, MS. *the annales of his life, written for the uſe of*



The ſame year, beſides the *Faithful Shepherdeſs* of Fletcher, which was repreſented at court, to which Sir William Davenant furniſhed a kind of prelude, or prologue, which was ſet to Muſic, the maſque called *Cælum Britannicum*, written by Thomas Carew, was performed at Whitehall, by the King, Queen, duke of Lenox,

earls of Devonſhire, Holland, and many other nobles of the court (*l*).

Inigo Jones was the machiniſt, and Henry Lawes the muſician. The vocal Muſic, however, was only introduced at the latter end, where about a hundred verſes were ſung.

In 1634, an *Entertainment*, entitled *Love's Welcome*, written by Ben Jonſon, was repreſented before their majeſties at *Bolſover*, the ſeat of the earl of Newcaſtle. But this year furniſhes a memorable æra in the annals of Poetry and Muſic, by having given birth to the Maſk of COMUS.

This drama, written by Milton, was ſet by Henry Lawes, who performed in it the part of *Thyrſis*; and, in 1637, being likewiſe the editor of the poem, when it was firſt publiſhed, dedicated it to John Lord Viſcount Brackley, who had repreſented the part of the Elder Brother, at Ludlow Caſtle.

This young nobleman was but twelve years old at the time of the exhibition. His brother, Thomas, who played the Second Brother, was ſtill younger; and lady Alice Egerton, who acted the part of the Lady in Comus, could not be more than thirteen years old. Theſe perſonages, and many more of the family, were buried at Gadeſden, in Hertfordſhire, where their monuments are ſtill to be ſeen. The family lived at Aſhridge, formerly a royal palace, in the pariſh of Gadeſden, and ſtill the reſidence of their illuſtrious deſcendant, the preſent duke of Bridgewater. Milton, when he wrote this maſk, lived at Harefield, in the neighbourhood of Aſhridge. The two brothers had appeared at court, 1633, in the maſk of *Cœlum Britannicum*, even before they performed in Comus. Their ſiſter, lady Penelope Egerton, acted at court (or rather danced), with the queen in Ben Jonſon's maſk of *Chloridia*, 1630 (*m*).

A letter from Sir Henry Wootton to the author, concerning Co-

(*l*) Though the maſques of this reign are frequently ſaid, in the title-page, and *dramatis perſonæ*, to have been *performed* by the king, queen, and nobles of their court, yet it does not appear, that theſe great perſonages often took part in the dialogue or ſongs of the piece; but generally appeared on the ſtage in the ſplendid ballets only, as dancers, repreſenting mythological or allegorical characters. Indeed, the queen, at the time of the firſt maſques of this reign, can hardly be ſuppoſed ſufficiently exerciſed in our language to undertake a part in which declamation was neceſſary.

(*m*) See the notes of Mr. T. Warton's excellent edition of Milton's *Poems upon ſeveral Occaſions*.

mus, is ſtill extant; in which he ſays, "I ſhould much commend "the tragical (ſerious) part, if the lyrical did not raviſh me with a "certain Dorique delicacy in your ſongs and odes, whereunto I muſt "plainly confeſs to have ſeen yet nothing parallel in our language: "*Ipſa mollities.*" This letter is dated 1638, and firſt appeared prefixed to Comus, in the edition of 1645, when the author firſt ſet his name to the poem.

Comus was publiſhed, by Lawes, without the author's name, which Sir H. Wootton, in 1638, thanks Milton himſelf for diſcloſing to him by letter. The editor, in his dedication to lord Brackley, ſays, that "although not openly acknowledged by the the au-"thor, yet it is legitimate offspring, ſo lovely, and ſo much to be "deſired, that the often copying of it hath tired my pen, to give "my ſeverall friends ſatisfaction, and brought me to the neceſſity "of producing it to the publick view."

Milton put a fine eulogium on the muſician Lawes, into his own mouth, in the character of the Attendant Spirit, who ſays,

"——but I muſt put off
"Theſe my ſky robes, ſpun out of Iris woof,
"And take the weed and likeneſs of a ſwain,
"That to the ſervice of this houſe belongs (*n*),
"Who with his ſoft pipe, and ſmooth-dittied ſong,
"Well knows to ſtill the wild winds when they roar,
"And huſh the waving woods, nor of leſs faith—(*o*)."

(*n*) Lawes taught Muſic in lord Bridgewater's family, and the lady Alice, who played the Lady in the maſk, was his ſcholar. To this lady, nineteen years after, when ſhe was lady Vaughan and Carbury, and to her ſiſter Mary, lady Herbert of Cherbury, he dedicated the firſt book of his AYRES AND DIALOGUES, for one, two, and three Voyces, &c. London. In his dedication to theſe ladies, he ſays, "no "ſooner I thought of making theſe publick, "than of inſcribing them to your ladyſhips; "moſt of them being compoſed when I was "employed by your ever honoured parents "to attend your ladyſhips education in Mu-"ſick; who, as in other accompliſhments, "fit for perſons of your quality, excelled "moſt ladies, eſpecially in vocal Muſicke, "wherein you were ſo abſolute, that you gave "life and honour to all I ſet and taught you."

(*o*) Again, v. 494, an encomium is pronounced upon him, with more delicacy and propriety, by the *Elder Brother*:

"Thyrſis? whoſe artful ſtrains have oft
"delay'd
"The huddling brook to hear his ma-
"drigal,
"And ſweeten'd every muſk-roſe of the
"dale!"

Yet ſtill another is put into his own mouth, v. 623:

"He lov'd me well, and oft would beg
"me ſing,
"Which when I did, he on the tender
"graſs
"Would ſit, and hearken *e'en to extaſy.*"

A very

A very ſmall part of this maſk, in its original ſtate, was ſung: *Sweet Echo; Sabrina fair; Back ſhepherds back;* and the paſſages beginning, *To the ocean now I fly;* and *Now my taſk is ſmoothly done,* are ſaid to have been all the portions of this drama that were ſet to Muſic by Henry Lawes; and this opinion is founded on a manuſcript copy of the Muſic to theſe ſtrains, in the compoſer's own hand-writing; however, beſides the Muſic for the *meaſure,* or dance of Comus's attendants, between the verſes 144 and 145, and the *ſoft Muſic,* preſcribed before verſe 659, we are told in the drama, after verſe 889, that "Sabrina riſes, attended by water-nymphs, and *ſings,*

"By the ruſhy fringed bank, &c."

And before verſe 966, it is ſaid, "This *ſecond ſong* preſents them "(the two brothers and the lady) to their father and mother."

So that though no more of the original Muſic is to be found than that ſaid to ſubſiſt in the compoſer's own hand writing, yet more ſeems to have been produced, even by Milton's own direction.

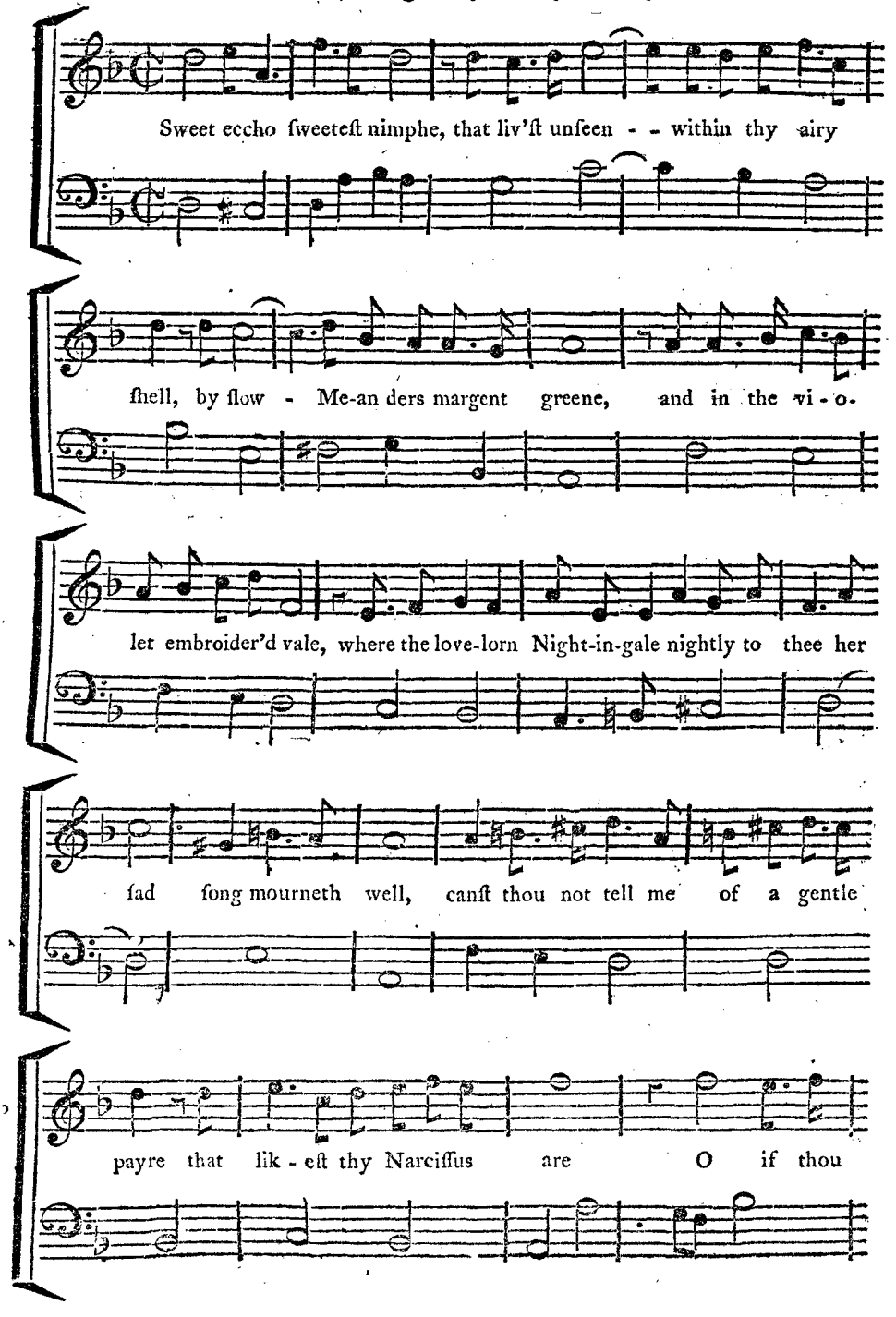
The notes ſet by Lawes to the ſong of *Sweet Echo,* neither conſtitute an *air,* nor *melody;* and, indeed, they are even too frequently prolonged for *recitative.* It is difficult to give a name, from the copious technica with which the art of Muſic is furniſhed, to ſuch a ſeries of unmeaning ſounds. Nor does the compoſer, otherwiſe than comparatively, ſeem to merit the great praiſes beſtowed upon him by Milton and others for his "exact accommodation of the "accent of the Muſic and the quantities of the verſe," which perhaps, without a very nice examination, has been granted to him by late writers. As no accompaniment, but a dry baſe, ſeems to have been given to this ſong by the compoſer, it is difficult to imagine how the Lady was able

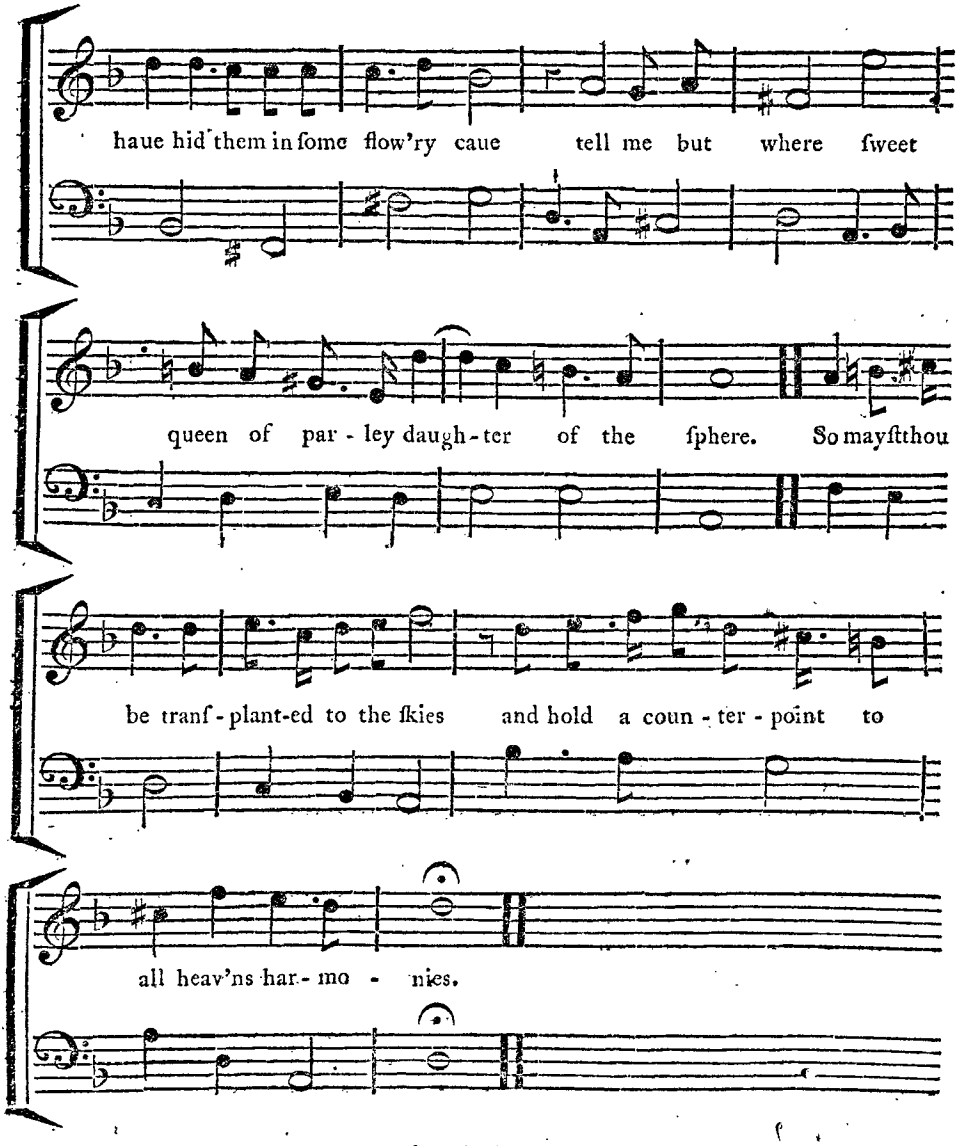
"——to wake the courteous ECHO
"To give an *anſwer* from her moſſy couch."

Here was a favourable opportunity ſuggeſted to the muſician for inſtrumental *ritornels* and *iterations,* of which, however, he made no uſe.

I ſhall here preſent the critical reader with the ſong, as ſet by Lawes, and then refer to ſuch places as ſeem indefenſible, even on the ſide of *accent* and *quantity.*

Air in Comus, as originally ſet by Henry Lawes.





The long note given to the firſt ſyllable of the word violet, to *ſad* (ſad *ſong*), *have* (have *hid*), *ſweet* (ſweet *queen*), *tell* (tell *me*), and the firſt ſyllable of the word *daughter*, on the *unaccented* part of the bar, are all inaccuracies of muſical accentuation. And in the laſt bar, line firſt of this page, the interval from F ſharp to E natural, the ſeventh above, is certainly one of the moſt diſagreeable notes in melody that the ſcale could furniſh.

I ſhould

I ſhould be glad, indeed, to be informed by the moſt excluſive admirer of old ditties, what is the *muſical merit* of this ſong, except inſipid ſimplicity, and its having been ſet for a ſingle voice, inſtead of being mangled by the many-headed monſter, Madrigal?

In 1635, was performed at the duke of York's palace, in the Middle Temple, *The Triumphs of the Prince d'Amour*, a maſque written by Sir William Davenant, of which the vocal and inſtrumental Muſic, with the ſymphonies, are ſaid to have been compoſed by William and Henry Lawes. 1636, *The King and Queen's Entertainment, at Richmond*, a maſque. Simon Hopper is ſaid to have conducted the dancing, and Charles Hopper to have compoſed the Muſic. It was contrived expreſsly, for the queen to ſee prince Charles dance in it, who was then but ſix years old. In 1637, *Britannia Triumphans*, a maſque, by Sir William Davenant and Inigo Jones, was performed at Whitehall; as was *Microcoſmus*, another drama of the ſame kind, at the play-houſe in Saliſbury Court; which ſeems to have been the firſt Engliſh maſque repreſented on a public ſtage. *Luminalia*, or the *Feſtival of Light*, a maſque, was alſo repreſented by the queen and the ladies of court, with decorations by Inigo Jones. 1638, *The Glories of Spring*, a maſque, by Nabbs; and *The Temple of Love*, another, by Sir William Davenant, and repreſented by the Queen and her ladies at Whitehall, was one of the moſt magnificent of the times. In this drama about one hundred and fifty verſes were ſung.

In 1639, *Salmacida Spolia*, a maſque, written likewiſe by Sir William Davenant, and ſet to Muſic by Lewis Richard, maſter of his majeſty's Muſic *(p)*, with machines and decorations by Inigo Jones, was the laſt drama of this kind in which their majeſties condeſcended to perform in perſon. Other ſcenes more tragic and difficult to ſupport, were preparing for theſe unfortunate princes, in which they exhibited, to the wondering world, a ſpectacle that required no mimic pathos to render it intereſting!

During the reign of James I. the national rage for dramatic repreſentations ſeems to have been exceſſive, as we are told that no leſs

(*p*) This muſician's name has occurred no where elſe in my reſearches.

than ſeventeen play-houſes were then open in London; and in that of his ſucceſſor, though their number was conſiderably diminiſhed, yet ſix were ſtill allowed for the amuſement of the public: however, as theſe were little better than booths, erected in tennis-courts, cock-pits, the large rooms of inns, taverns, ale-houſes, or in the gardens or yards of ſuch places, it does not appear that any one of them was ſufficiently ſplendid or commodious for the reception of their majeſties and the firſt perſonages in the kingdom; ſo that the royal paſſion for dramatic amuſements vented itſelf wholly within the walls of the court, for the meridian of which the performance of maſques was totally calculated. And the king, over whoſe countenance and reign his ſubſequent misfortunes ſeem to have caſt ſuch a gloom, at this time not only partook of all the innocent and decorous gaieties of his court, but ſometimes, in particular maſques, contributed to them himſelf, by his own performance (*q*).

This prince, however his judgment, or that of his counſellors, may have miſled him in the more momentous concerns of government, appears to have been poſſeſſed of an invariable good taſte in all the fine arts; a quality which, in leſs moroſe and fanatical times, would have endeared him to the moſt enlightened part of the nation: but now his patronage of poetry, painting, architecture, and Muſic, was ranked among the deadly ſins, and his paſſion for the works of the beſt artiſts in the nation, profane, pagan, popiſh, idolatrous, dark, and damnable. As to the expences of his government, for the levying which he was driven to illegal and violent expedients, if compared with what has been ſince peaceably and chearfully granted to his ſucceſſors, his extravagance in ſupporting the public ſplendor and amuſements of his court, will be found more moderate, and perhaps more innocent, than that of *ſecret ſervice* in later times; and however gloomy ſtate-reformers may execrate this prince, it would be ungrateful, in profeſſors of any of the fine arts, to loſe all reverence for the patron of Ben Jonſon, Vandyke, Inigo Jones, and Dr. Child.

(*q*) The early pictures of this prince exhibit a much more ſerene and chearful countenance than thoſe that were painted during his troubles; particularly the admirable whole length at Verſailles, by Vandyke, which my worthy friend Sir Robt. Strange has ſo exquiſitely engraved.

Charles

Charles I. very early in his reign manifeſted a diſpoſition to encourage the liberal arts; particularly Muſic, by the charter granted to Nicholas Laniere, already mentioned. In the eleventh year of his reign he granted a more extenſive charter to the moſt eminent muſicians living at the time, incorporating them by the ſtyle and titles of marſhall, wardens, and cominality of the arte and ſcience of Muſick in WESTMINSTER, in the county of Middleſex; inveſting them with various extraordinary powers and privileges, which charter he confirmed in the fourteenth year of his reign.

The patent roll of this charter, which bears date 15 Jul. xi. Car. is depoſited in the Chapel of the Rolles; of which the following is the purport.

"Whereas Ed. IV. by his letters patent under the greate ſeale "of his realme of England, bearing date the foure and twentieth "day of Aprill, in the nynth yeare of his reigne, did for him and "his heires give and graunte licence unto Walter Haliday Marſhall "and John Cliff, and others, then minſtrells of the ſaid king, that "they by themſelves ſhould in deed and name be one body and "cominality, perpetual and capable in the lawe, and ſhould have "perpetual ſucceſſion: and that as well the minſtrells of the ſaid "king, which then were, as other minſtrells of the ſaid king, and "his heires which ſhould be afterward, might at their pleaſure name, "chuſe, ordeine, and ſucceſſively conſtitute from amongſt themſelves, one marſhall able and fitt to remaine in that office during "his life, and alſoe twoe wardens every yeare, to governe the ſaid "fraternity and guild."

This charter being manifeſtly intended to counteract the power and effects of the muſician's company in the city, recites that "certaine pꝛſons, ſuggeſting themſelves to be freemen of a pretended "ſociety of minſtrells in the cittie of London, in prejudice of the "previledges aforeſaid——did by unlawful ſuggeſtions procure of "and from king James of ever bleſſed memory, letters patent—to "incorporate them by the name of maſter, wardens, and cominali"ty of the arte or ſcience of the muſicians of London. And a"mongſt divers other priviledges, to graunte unto them the ſurvey,

" ſcrutiny, correction, and government of all and ſingular the mu-
" ſicians and minſtrells within the ſaid cittie of London, ſuburbs,
" liberties, and precincts of the ſaid cittie, or within three miles of
" the ſaid cittie. By colour whereof they endeavoured to exclude the
" muſicians and minſtrells enterteyned into the king's ſervice, and
" all others expert and learned in the ſaid arte and ſcience of Mu-
" ſick, from teaching and practiſing the ſame within the ſaid cittie,
" and three miles thereof, that would not ſubject themſelves unto
" their ſaid pretended fraternity, or purchaſe their approbation there-
" unto, although greate part of them were altogether unſkilfull in
" the ſaid art and ſcience of Muſick."

It further recites, that " at the proſecution of Nicholas Laniere,
" Thomas Ford, Jerome Laniere, Clement Laniere, Andrewe Laniere,
" Thomas Day, John Cogſhall, Anthony Roberts, Daniell Farrant,
" John Laniere, Alfonſo Feraboſco, Henry Feraboſco, Edward Worm-
" all, and John Drewe, muſicians enterteyned in the king's ſervice, a
" *ſcire facias* had bin brought in the king's name againſt the ſaid
" pretended maſter, wardens, and cominality of the art and ſcience
" of the muſicians of London, in the high court of Chancery, for
" the cancelling and making voide of the ſaid letters patent; and
" that judgement at their ſaid proſecution had been had and given
" by the ſaid court accordingly, and the ſaid letters patent vacated
" and cancelled thereuppon."

The king therefore, " for and in conſideration of the good and
" faithful ſervice which his ſaid muſicians had done and performed
" unto him, and in purſuance of the intent and meaninge of the ſaid
" king Edward the Fourth, in his ſaid recited letters patent men-
" tioned, of his ſpeciall grace, certaine knowledge, and mere mo-
" tion, DOTH for him, his heires and ſucceſſors, will, ordeine, &c."

The powers granted to this company extended throughout the whole realm of England, the county palatine of Cheſter only excepted, in favour of the ancient claim of the Dutton family to ſovereignty over the minſtrels of that palatinate (*r*); and none were ſuffered to exerciſe and practiſe the art or ſcience of Muſic without a licence granted to them by this company, after trial of their abili-

(*r*) See Vol. II. p. 359.

ties.

ties. Powers with which, it is to be feared, no men, or ſet of men, can ever be ſafely truſted: as envy, ſelfiſhneſs, and mere love of rule and importance, will incline them to ſhut the door on merit, as a more formidable crime and diſqualification than dulneſs or the want of talents; inſtances of which unſeraphic ſpirit have, however ſtrange, manifeſted themſelves even in our own times.

From 1639, till the violent death of this monarch, every year was marked by ſome calamity or tragical event: in 1640, open diſcontents and preparations for rebellion; 1641, Strafford beheaded; 1642, civil war began; 1643, the liturgy and cathedral ſervice aboliſhed; 1644, archbiſhop Laud beheaded; 1645, the king obliged to quit Oxford, and take the field; 1646, being defeated at Naſeby, he ſurrenders his perſon to the Scots, who deliver him to the parliament, by whom he is kept in different priſons till his execution, 1649.

The total ſuppreſſion of cathedral ſervice in 1643, gave a grievous wound to ſacred Muſic; not only checking its cultivation, but annihilating as much as poſſible the means of reſtoring it, by deſtroying all the church-books, as entirely as thoſe of the Romiſh communion had been at the time of the Reformation. Nothing now but ſyllabic and uniſonous pſalmody was authoriſed in the Church; organs were taken down, organiſts and choirmen turned adrift, and the art of Muſic, and indeed all the arts but thoſe of killing, canting, and hypocriſy, were diſcouraged.

This accounts for much of the barbariſm into which Muſic was thrown during the reigns of James and Charles I. which were waſted in an almoſt perpetual ſtruggle between privilege and prerogative, democracy and tyranny; the crown fearful and unwilling to grant too much, and the people, almoſt all Puritans and Levellers, determined to be ſatisfied with nothing that could be offered, rendered approximation utterly impracticable.

During ſuch contentions, what leiſure or diſpoſition could there be for the culture of arts which had no connexion with the reigning intereſts and paſſions of men? The fine arts have been very truly and emphatically called the *Arts of Peace*, and the celebrated

periods in which they made the moſt conſiderable ſtrides towards perfection, were calm and tranquil.

But no war is ſo fatal to elegance, refinement, and ſocial comforts and amuſements, as a *civil war*: it is not *national* hatred then, but *perſonal*, which ſharpens the ſword and actuates vengeance. In a foreign war, though we wiſh to humble and debilitate a rival *nation*, we pity, and often eſteem, ſuffering individuals; but when the objects of animoſity are near us, and in a manner irritate the ſight, we never think we can be ſafe but by extirpation. We not only aſſail their perſons and property, but every ſublunary enjoyment. The Loyaliſts, in Charles's time, were attached to the hierarchy and ancient rites of the Church, which included the uſe of the organ, and the ſolemn and artificial uſe of voices; but if they had any one cuſtom or enjoyment which excited in the Puritans a more acrimonious hatred towards them than another, it was that of celebrating religious rites with good Muſic. The Cavaliers, in their turn, were equal enemies to the coarſe, vociferous and clamorous pſalmody of the Puritans; ſo that a reciprocal and univerſal intoleration prevailed throughout the kingdom, during more than half a century: for though the mutual hatred of contending parties did not burſt into open war till late in Charles's reign, it was ſecretly fermenting all the time his father ſate on the throne; and, indeed, nothing but the vigour and vigilance of Elizabeth's government curbed the mutinous ſpirit of the times, while ſhe was at the helm.

During the grand rebellion and interregnum, muſicians who had employment either in the chapels royal, cathedrals, or public exhibitions in the capital, were forced to ſculk about the country, and ſolicit an aſylum in the houſes of private patrons, whoſe manſions, and abilities to protect them, muſt have been very precarious. And, indeed, if they could have been rendered permanent, they would not ſo much have contributed to the advancement of the art, as the pride, effort, and emulation of working for a ſevere and faſtidious public would have done. Many a man of creative genius and gigantic abilities, has been manacled by idleneſs, vanity, and ſelf-applauſe in a private ſtation, where, ſafe from rivals, and certain

of the approbation of a ſmall, and perhaps ignorant and partial circle of friends, he has degenerated into liſtleſſneſs, conceit, and affectation.

As there were few appeals to the public judgment in muſical productions or performances during theſe turbulent times, the private patrons, as well as the profeſſors of the art themſelves, were eaſily ſatisfied; as appears by the wretched and vapid compoſitions that were publiſhed, and the unlimited praiſes beſtowed on them in encomiaſtic verſes, ſtill worſe than the Muſic.

But though the muſicians ſelected by Charles, for his private concerts, were not men of great genius or abilities, yet his majeſty cannot be accuſed of either ignorance or partiality in his choice of them, for the nation at that time could boaſt of no better.

William and Henry Lawes were at this time in ſuch general favour, that though the kingdom was divided into factions, and men not only varied more in their principles, but diſputed them with more violence, than at any other period of our hiſtory, yet there was but one opinion concerning the abilities of theſe muſicians.

WILLIAM LAWES, the elder ſon of Thomas Lawes, a vicar-choral of the cathedral church of Saliſbury, and a native of that city, was placed early in life under Coperario for his muſical education, at the expence of the earl of Hertford*. His firſt preferment was in the choir of Chicheſter, but he was ſoon called to London, where, in 1602, he was ſworn a gentleman of the Chapel Royal; which place, however, he reſigned in 1611, and became one of the private, or chamber muſicians, to Charles, then prince, and afterwards king. Fuller ſays, "he was reſpected and beloved of all ſuch perſons as "caſt any looks towards virtue and honour;" and he ſeems well entitled to this praiſe. He manifeſted his gratitude and loyalty to his royal maſter by taking up arms in his cauſe againſt the parliament. And though to exempt him from danger, lord Gerrard, the king's general made him a commiſſary in the royal army, yet the activity of his ſpirit diſdaining this intended ſecurity, at the ſiege of

* This muſician was an Engliſhman; but having been in Italy, at his return he changed his name from Cooper to *Coperario*.

Cheſter,

Cheſter, 1645, he loſt his life by an accidental ſhot. The king is ſaid, by Fuller, to have been ſo affected at his loſs, that though he was already in mourning for his kinſman lord Bernard Stuart, killed at the ſame ſiege, his majeſty put "on *particular* mourning for his "dear ſervant William Lawes, whom he commonly called the *Fa*-"*ther of Muſick* (*s*)."

His chief compoſitions were *Fantaſias* for viols, and ſongs and ſymphonies for *Maſques*. Though his brother Henry, in the preface to the *Choice Pſalmes* for three voices, which they publiſhed jointly, boaſts that "he compoſed more than thirty ſeveral ſorts of "Muſic for voices and inſtruments, and that there was not any in-"ſtrument in uſe in his time but he compoſed for it as aptly as if "he had only ſtudied that." In Dr. Aldrich's Collection, Chriſt-chuch, Oxon. there is a work of his called Mr. William Lawes's *Great Conſort*, "wherein are ſix ſetts of Muſicke, 6 books." His *Royal Conſort* for two treble viols, two viol da gambas, and a *through-baſe* (*t*), which was always mentioned with reverence by his admirers in the laſt century, is one of the moſt dry, aukward, and unmeaning compoſitions I ever remember to have had the trouble of ſcoring. It muſt, however, have been produced early in his life, as there are no bars, and the paſſages are chiefly ſuch as were uſed in queen Elizabeth's time. In the muſic-ſchool at Oxford are two large manuſcript volumes of his works in ſcore, for various inſtruments; one of which includes his original compoſitions for maſques, performed before the king, and at the Inns of court.

His anthem for four voices, in Dr. Boyce's ſecond volume, is the beſt and moſt ſolid compoſition that I have ſeen of this author; though it is thin and confuſed in many places, with little melody, and a harmony in the chorus, p. 201, which I am equally unable to underſtand or reconcile to rule or to my own ears. He muſt have been conſiderably older than his brother Henry, though they frequently compoſed in conjunction. I am, however, unable to clear up this point of primogeniture: Henry's name is placed firſt in the

(*s*) Wiltſhire.

(*t*) Here the term *thorough baſe* occurs, without figures or reference to its being accompanied with chords, and only implies a *conſtant baſe*, without reſts.

Choice

Choice Pſalmes, publiſhed in 1648; in the preface to which he ſays, "as for that which is my part in this compoſition—it takes prece-"dence of order only, not of worth." And yet he ſays of his own tunes juſt before, "they had their birth at the ſame time as his." Beſides the pſalms at the end of Sir William Davenant's maſque called the *Triumphs of the Prince d'Amour*, 1635, it is ſaid, that "the "Muſick of the ſongs and ſymphanies were excellently compoſed "by Mr. William and Mr. Henry Lawes, his majeſty's ſervants."

Several of the ſongs of William Lawes occur in the collections of the times, particularly in John Playford's *Muſical Companion*, part the ſecond, conſiſting of dialogues, glees, ballads, and ayres, the words of which are in general coarſe and licentious. The dialogue part, which he furniſhed to this book is a ſpecies of recitative, wholly without accompaniment; and the duet at laſt, which is called a chorus, is inſipid in melody, and ordinary in counterpoint. His boaſted canons, publiſhed by his brother Henry at the end of their pſalms, as proofs of his great abilities in harmony, when ſcored, appear ſo far from finiſhed compoſitions, that there is not one of them totally free from objections, or that bears the ſtamp of a great maſter.

HENRY LAWES, the brother of William, was likewiſe a diſciple of Coperario. By the cheque-book of the Chapel Royal it appears that he was ſworn in Piſteller, in January 1625 (*u*), and in November following, gentleman of the Chapel; after this he was appointed clerk of the cheque, and one of the public and private muſicians to king Charles I. As the reputation of Henry was ſtill higher, and more firmly eſtabliſhed than that of his brother, it ſeems to require more ample diſcuſſion.

I have examined with care and candour all the works I can find of this compoſer, which are ſtill very numerous, and am obliged to own myſelf unable, by their excellence, to account for the great re-

(*u*) Skinner, Junius, Cotgrave, Howel, Baily, Johnſon, and all the Lexicographers are ſilent concerning this word; and unleſs it implied *a reader of the epiſtles*, I am utterly ignorant of its import. *Piſtel*, in Chaucer, implies not only an *epiſtle*, but a ſhort *leſſon*. *Tyrwhitt*.

putation he acquired, and the numerous panegyrics beſtowed upon him by the greateſt poets and muſicians of his time. His temper and converſation muſt certainly have endeared him to his acquaintance, and rendered them partial to his productions; and the praiſe of ſuch writers as Milton and Waller is durable fame. Tallis, Bird, or Gibbons, who were all infinitely ſuperior to Lawes, never had their abilities blazoned by cotemporary poets or hiſtorians of eminence. Fenton, the editor of Waller's works, tells us, that "the beſt poets "of his time were ambitious of having their verſes ſet to Muſic by "this admirable artiſt;" and, indeed, he not only ſet ſome of the works of almoſt every poet of eminence in Charles I. reign, but of young noblemen and gentlemen who ſeem only to have tried their ſtrength on the lyre for his uſe, and of whoſe talents for poetry no other evidence remains than what is to be found in Lawes's publications (*x*).

Waller has more than once beſtowed his fragrant incenſe on this muſician. Peck ſays, that "Milton wrote his maſque at the re-"queſt of Lawes;" but whether Milton choſe Lawes, or Lawes Milton for a colleague in Comus, it equally manifeſts the high rank in which he ſtood with the greateſt poets of his time. It would be illiberal to cheriſh ſuch an idea; but it *does* ſometimes ſeem as if the twin-ſiſters, Poetry and Muſic, were mutually jealous of each other's glory: "the leſs intereſting my ſiſter's offspring may be," ſays Poetry, "the more admiration will my own obtain." Upon aſking ſame years ago, why a certain great prince continued to honour with ſuch peculiar marks of favour an old performer on the flute, when he had ſo many muſicians of ſuperior abilities about him? I was anſwered, "becauſe he plays *worſe* than himſelf." And who knows whether Milton and Waller were not ſecretly influenced by ſome ſuch conſideration? and were not more pleaſed with Lawes

(*x*) In his firſt book of *Ayres and Dialogues* for one, two, and three voyces, publiſhed in 1653, four years after he loſt his royal maſter and patron, beſides a preface by himſelf, and encomiaſtic verſes by Waller, Edward and John Phillips, the nephews of Milton, and others; there are ſongs, ſome of them excellent, by Thomas earl of Winchelſea, William earl of Pembroke, John earl of Briſtol, lord Broghill, Thomas Carey, ſon of the earl of Monmouth, Henry Noel ſon of lord Camden, Sir Charles Lucas, and Carew Raleigh, ſon of Sir Walter Raleigh.

for

for not pretending to embelliſh or enforce the ſentiments of their ſongs, but ſetting them to ſounds leſs captivating than the ſenſe.

But *bad* as the Muſic of Lawes appears to us, it ſeems to have have been *ſincerely* admired by his cotemporaries, in general. It is not meant to inſinuate that it was pleaſing to poets *only*, but that it was *more* praiſed by them than any other Muſic of the ſame time. Though that of Laniere, Hilton, Simon Ives, Dr. Child, and others, ſeems preferable; and the poets, whoſe praiſe is fame, perhaps taught others to admire.

The time was now come for ſimplifying harmony and purifying melody in England, as well as in Italy; and the beginning of this enterprize was not fortunate here any more than in that country: harmony and contrivance were relinquiſhed without a compenſation. Simplicity, indeed, was attained; but devoid of accent, grace, or invention. And this accounts for the ſuperiority of Church Muſic over ſecular at this period in every part of Europe, where canon, fugue, rich harmony, and contrivance, were ſtill cultivated; while the firſt attempts at air and recitative were aukward, and the baſes thin and unmeaning. Indeed, the compoſers of this kind of Muſic had the ſingle merit to boaſt of affording the ſinger an opportunity of letting the words be perfectly well underſtood; as their melodies, in general, conſiſted of no more notes than ſyllables, while the treble accompaniment, if it ſubſiſted, being in uniſon with the voice-part, could occaſion no embarraſſment or confuſion.

But there ſeems as little reaſon for ſacrificing Muſic to poetry, as poetry to Muſic; and when the ſentiments of the poem are neither enforced nor embelliſhed by the melody, it ſeems as if the words might be ſtill better articulated and underſtood by being *read* or *declaimed* than when drawled out in ſuch pſalmodic *Ayres* as thoſe of Henry Lawes and his cotemporaries. It has, however, been aſked "whoever reads the words of a ſong but the author?" And there are certainly many *favourite ſongs*, which nothing but good Muſic and good ſinging could ever bring into notice. However, there are poems, I will not call them *ſongs*, on ſubjects of wit and ſcience, which muſt ever be enfeebled by Muſic; while others,

truly lyric and confined to paſſion and ſentiment, travel quicker to the heart, and penetrate deeper into the ſoul by the vehicle of melody, than by that of declamation (*y*). But the time is not yet come for theſe diſcuſſions: when there is no poetry truly lyric, there can be no graceful or ſymmetric melody; and, during the laſt century, there was certainly none which merited that title, in any language of Europe.

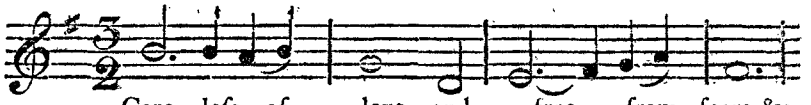
Though Henry Lawes ſeverely cenſures the admirers of Italian Muſic in his preface, yet his firſt cantata, *Theſeus and Ariadne*, is both in poetry and Muſic, an imitation of the famous ſcene in Monteverde's opera of *Arianna*, which was afterwards formed into a ſingle heroic ſong, entirely like this, in *ſtilo recitativo*, without any air from beginning to end. After the operas of Rinuccini which had been ſet by Jacopo Peri, Giulio Caccini, and Monteverde, in that manner, at the beginning of the ſeventeenth century, had met with ſuch univerſal applauſe in Italy, from the lovers of poetry and ſimplicity, and enemies to madrigals and Muſic of many parts, this kind of compoſition had many imitators, not only in Italy, but throughout Europe. All the melodies of Henry Lawes remind us of *recitative* or *pſalmody*, and ſcarce any thing like an air can be found in his whole book of *Ayres*. As to his knowledge and reſources in counterpoint, I am certain that they were neither great nor profound.

His works were chiefly publiſhed under the title of *Ayres and Dialogues*, of which he printed three ſeveral books, the firſt in 1653; the ſecond, 1655; and the third, 1658. Beſides theſe, many of his ſongs and dialogues were publiſhed by Playford in collections, entitled *Select muſical Ayres and Dialogues*, by Dr. Wilſon, Dr. Charles Colman, Nicholas Laniere, and others.

(*y*) I want not to ſet up one art againſt another, or to give a preference to ſinging over declamation; but to aſſign to each its due place and praiſe. There are paſſages in our beſt plays which could never be ſung by the fineſt performer that ever exiſted, to ſo much effect as they have been ſpoken by a Garrick or a Siddons; while in Metaſtaſio's charming dramas, there are lines and ſtanzas, by which an audience, has been often more completely enrapt, when well ſet and well ſung by a melliſluous and touching voice, than by the moſt exquiſite declamation of the greateſt actors that ever exiſted.

Though moſt of the productions of this celebrated muſician are languid and inſipid, and equally devoid of learning and genius, I ſhall point out what ſeem the moſt meritorious of his Ayres in theſe collections.

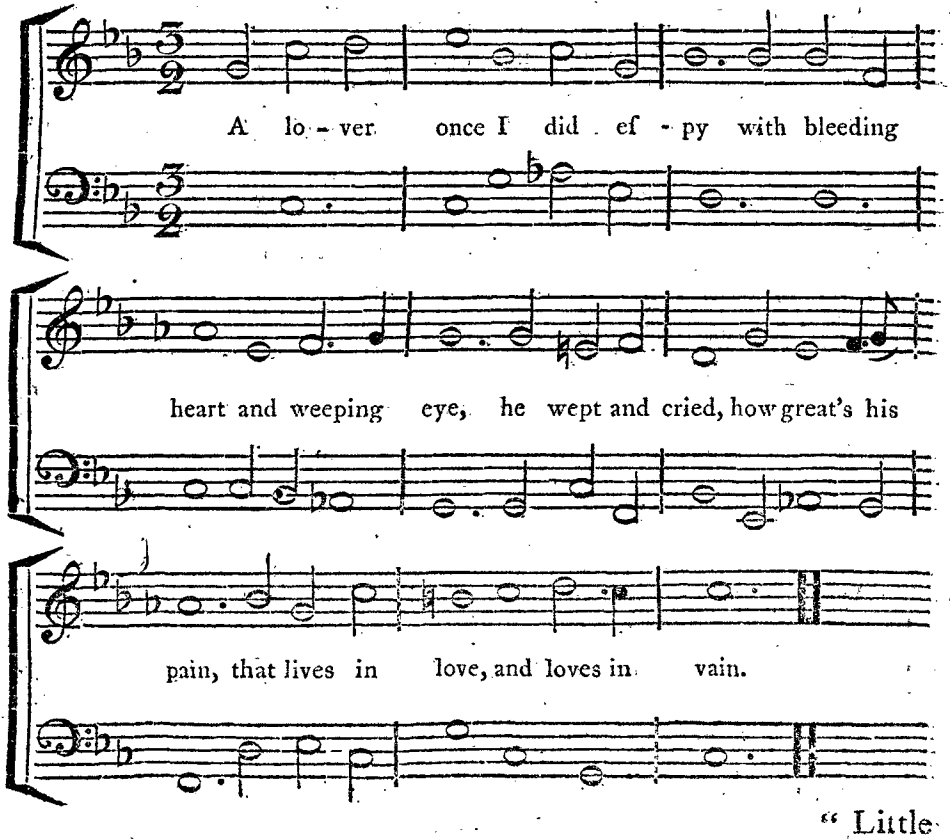
Book I. p. 11.



is one of the moſt pleaſing little airs that I have ſeen of this author.

I ſhall inſert the following ſong entire, not ſo much on account of the beauty of the melody or harmony, though it is one of the beſt in thoſe particulars, as for the ſingularity of the meaſure, which is ſuch as ſeldom occurs. Harry Carey's ballad, *Of all the girls that are ſo ſmart, &c.* which is a flower kind of hornpipe, reſembles it the moſt of any air I can recollect.

Song ſet by Henry Lawes.



"Little

"Little love ſerves my turn," p. 18 of the ſame collection, is the gayeſt air I have ſeen by H. Lawes. His other moſt pleaſing ballads are thoſe beginning, "If when the ſun," p. 18, and Ben Johnſon's ſong, "Still to be neat, ſtill to be dreſs'd," ſee Playford's Collection. But the beſt of all his ſongs ſeems "Come from the dun-"geon to the throne," p. 167 of Playford's ſecond part; and "Amidſt the myrtles as I walk," is pleaſing pſalmody.

The tunes which he ſet to Sandys's excellent verſion of the pſalms, as well as thoſe to the *Choice Pſalmes* of the ſame paraphraſe which were compoſed by Hen. Lawes and his brother, in a kind of anthem or motet ſtyle, though uſhered into the word, in 1648, by ſuch innumerable panegyrics in rhyme, are ſo far from being ſuperior to the ſyllabic pſalmody of their predeceſſors who clothed Sternhold and Hopkins in Narcotic ſtrains, that they ſeem to poſſeſs not only leſs pleaſing melody, but leſs learned harmony, than may be found in anterior publications of the ſame kind. And this ſeems to be the opinion of the public: as they were never adopted by any vociferous fraternity, or admitted into the pale of a ſingle country church, that I have been able to diſcover, ſince they were firſt printed. One of theſe, firſt publiſhed by Henry, to the ſeventy-ſecond pſalm, has, indeed, long had the honour of being jingled by the chimes of St. Lawrence Jewry, ſix times in the four and twenty hours, in a kind of *Laus perpetua*, ſuch as was eſtabliſhed in Pſalmody-Iſland mentioned in vol. II. p. 9.

During the Civil War, Henry Lawes ſupported himſelf by teaching ladies to ſing (z); however, he retained his place in the Chapel Royal, and, at the Reſtoration, compoſed the coronation anthem. Yet he did not long ſurvive this event, for, in Oct. 1662, he died, and was buried in Weſtminſter Abbey.

(z) It has, however, been roundly aſſerted, that "*ſinging* follows ſo naturally the "ſmalleſt degree of proficiency on any in-"ſtrument, that the learning of both is *un-"neceſſary*; and, in fact, thoſe that teach "the harpſichord are now the only finging-"maſters we know of, except a few illiterate "profeſſors, who travel about the country, "and teach pſalmody by the notes, at ſuch "rates as the lower ſort of people are able "to pay."

And a writer living in London had the courage to publiſh this opinion ſo lately as the year 1776! in ſpite of all the Palmas, Cocchis, Tedeſchinis, Ventos, Sacchinis, Piozzis, Mortellaris, Parſonſes, who wanted to perſuade the world that they were finging-maſters.

Dr.

Dr. JOHN WILSON, a native of Feverſham, in Kent, was a gentleman of Charles the Firſt's chapel, and ſervant in ordinary to his majeſty, in the character of chamber-muſician. His inſtrument was the lute, upon which he is ſaid to have excelled all the Engliſhmen of his time; and, according to Ant. Wood, his royal maſter was ſo pleaſed with his talents, and had even ſuch a perſonal regard for him, that he not only liſtened to him with the greateſt attention, but frequently condeſcended to lean or lay his hand on his ſhoulder, while he was playing.

For the excellence of his performance we muſt now wholly depend on tradition, as the compoſitions he has left behind him for the lute are but feeble teſtimonies of a great hand. Nor will his vocal productions, or Fantaſias, either in print or manuſcript, generate very exalted ideas of his genius or abilities as a compoſer. That he was admired by his majeſty, and by the lovers of Muſic at Oxford, where he was honoured with the degree of doctor in Muſic, 1644, and where he long reſided, proves more the low ſtate of the art at this time, before the ears of the public were rendered diſcriminative, by a variety of great and rival talents, than his own perfections. Little had been heard, and but little was expected. Swift ſays, "we admire a little wit in a woman, as we do a few words ſpoke "plain by a parrot:" and it might more ſeriouſly be ſaid, that the beſt Muſic, during times of ignorance and inexperience, is perhaps more admired than the moſt exquiſite productions and performance of a more enlightened period. Nothing can prove this more clearly than the unbounded and hyperbolical praiſes beſtowed in France on the operas of Lulli, of which at preſent the whole nation is aſhamed.

Dr. Wilſon, indeed, ſeems to have ſet words to Muſic more clumſily than any compoſer of equal rank in the profeſſion; but as he was reſpected by his cotemporaries, and held an exalted rank in his art, a liſt ſhall here be inſerted of his works; not ſo much for their intrinſic worth, as to enable curious enquirers to judge for themſelves of the progreſs which Muſic had made in this kingdom, when

when ſuch productions were in high favour, not only with the greateſt perſonages but principal profeſſors of the times (*a*).

" *Pſalterium Carolinum*, the devotions of his ſacred majeſty in his " ſolitude and ſufferings, rendered in verſe, ſet to Muſic for 3 voices " and an organ or theorbo." Folio, 1657.

" Cheerful Aires or Ballads firſt compoſed for one ſingle voice, and " ſince ſet for 3 voices." Oxon. 1660.

" Aires to a voice alone, to a theorbo or baſs viol;" theſe are printed in a collection entitled " Select Aires and Dialogues," folio, 1653.

" Divine Services and Anthems," the words of which are in Clifford's Collection, Lond. 1663.

He alſo compoſed Muſic to ſeveral of the odes of Horace, and to ſome ſelect paſſages in Auſonius, Claudian, Petronius Arbiter, and Statius; theſe were never publiſhed, but are preſerved in a manuſcript volume curiouſly bound in blue Turkey leather, with ſilver claſps, which the doctor preſented to the univerſity, with an injunction that no perſon ſhould be permitted to peruſe it till after his deceaſe. It is ſtill among the archives of the Bodleian Library.

The compoſitions of Dr. Wilſon will certainly not bear a ſevere ſcrutiny either as to genius or knowledge. It is, however, not eaſy to account for the ignorance in counterpoint which is diſcoverable in many luteniſts of theſe times; for having harmony under their fingers, as much as the performers on keyed-inſtruments, it facilitates their ſtudy, and ſhould render them deeper contrapuntiſts than the generality of flute-players, whoſe flimſy compoſitions are proverbial.

On the ſurrender of the garriſon of the city of Oxford, 1646, Dr. Wilſon left the univerſity, and was received into the family of Sir William Walter, of Sarſden, in Oxfordſhire; but, in 1656, he was conſtituted Muſic-profeſſor, and had lodging aſſigned him in Baliol College, where, being aſſiſted by ſome of the Royaliſts, he lived ve-

(*a*) See the verſes prefixed to the *Pſalterium Carolinum*, and Ant. Wood's character of them, *Athen. Oxon.* xi. *Faſti*, col. 42.

ry

ry comfortably, exciting in the univerſity, according to A. Wood, ſuch a love of Muſic, as in a great meaſure accounts for that flouriſhing ſtate in which it has long ſubſiſted there, and for thoſe numerous private muſic-meetings, of which this writer, in his own life, has given ſuch an amuſing relation. At the Reſtoration, Dr. Wilſon was appointed chamber-muſician to Charles II. and, on the death of Henry Lawes, 1662, was again received into the Chapel Royal; when, quitting the Univerſity, he reſided conſtantly in London till the time of his deceaſe, at near ſeventy-nine years of age, in 1673.

JOHN HILTON, a bachelor in Muſic of the univerſity of Cambridge, organiſt of St. Margaret's, Weſtminſter, and alſo clerk of that pariſh, deſerves a niche in the muſical hiſtory of this period. He began to flouriſh in the latter end of Queen Elizabeth's reign; as his name appears among the compoſers who contributed to the *Triumphs of Oriana*. His genius for compoſition, however, did not much expand, at leaſt publickly, during the next reign; though early in that of Charles I. he publiſhed *Fa Las* for three voices, and in 1652, an excellent collection of Catches, Rounds, and Canons, for three and four voices, under the quaint title of *Catch that Catch can*; among which there are many by himſelf, that were deſervedly admired by his cotemporaries, and which ſtill afford great pleaſure to the lovers of this ſpecies of humorous and convivial effuſions (*b*). He died during the Protectorſhip, and was buried in the cloiſter of Weſtminſter Abbey. He is ſaid to have had an anthem ſung in that church, before his body was brought out for interment; but as not only the cathedral ſervice was ſuppreſſed during this period, but the liturgy itſelf, and every ſpecies of choral Muſic, the fact ſeems unlikely, and ill-founded.

During the moſt tranquil part of Charles's reign, it ſeems as if muſicians muſt have chiefly ſubſiſted on the houſehold and chapel

(*b*) The firſt thirty-two Rounds, &c. in this collection, are by Hilton himſelf, and the beſt that preceded thoſe of Purcell; yet there are compoſitions in the ſubſequent part of the book, by Bird, Cranford, Ellis, Brewer, Webb, Jenkins, Deering, Henry and William Lawes, Thomas Holmes, Edmond Nelham, John Cobb, Dr. Wilſon, Simon Ives, and two or three canons, by Thomas Ford, that are excellent.

eſtabliſhments, the munificence of their ſovereign, and private patronage of the great; as, in ſummer, no ſuch places as Vauxhall, Ranelagh, or other public gardens, furniſhed them with employment, or afforded them an opportunity of diſplaying their talents; and in winter, there were no public concerts, either in the capital, or in provincial towns; and, except the theatres, which employed but ſmall bands, there ſeem to have been no public means of ſubſiſtence for ſingers out of the church, or, except organiſts, for inſtrumental performers any where. Luxury was now leſs diffuſed through the kingdom than in ſubſequent times; for, in proportion as commerce has been extended, individuals have become rich, while the ſtate has been impoveriſhed. Nothing renders men leſs parſimonious and circumſpect in their expences, than a ſudden and unexpected influx of ready money. Our anceſtors, whoſe income was circumſcribed, had little to ſpare for new modes and expenſive pleaſures. The great were munificent, but the reſt were neceſſarily œconomical.

Though the muſical publications, during this contentious and turbulent reign, were but few; and though moſt of them have already been incidentally mentioned, they ſhall here be chronologically arranged, for the reader's more eaſy inſpection.

1627. *Fa Las for three Voices*, by John Hilton. Morley, in imitation of Gaſtoldi, firſt publiſhed ſongs in Engliſh, under this trivial title. He was followed by Weelks, and Weelks by Hilton, who ſeems to have been the laſt that adopted it. The ſyllables *fa la* are uſed, in theſe light and gay compoſitions, as a kind of *refrein* or burden, at the end of each couplet, or ſtanza.

1629. French *Court-Ayres with their Ditties Engliſhed*, of 4 and 5 parts, collected, tranſlated, and publiſhed by Edward Filmer, gent. dedicated to the Queen, folio. Theſe Ayres were chiefly compoſed by Pierre Guedron, with two by Anthoine Boiſſet. There is very little muſical merit diſcoverable in theſe ſongs; which are, however, highly extolled in ſeveral copies of verſes prefixed to the book, and, among the reſt, in one by Ben Jonſon. The editor ſeems to have taken great pains in tranſlating the words, *totidem ſyllabis*, in order to accommodate them to the original melodies.

1631.

1631. *A briefe Inſtruction and Art of Canon*, by Elway Bevin. See above, p. 328.

1624. The *Compleat Gentleman*, by Henry Peacham, quarto. This book, though written in the reign of King James, ſeems not to have been publiſhed till this year. Among the numerous eſſays it contains, there is one on *Muſic*, which though not profound, yet will ſupply a lover of muſical hiſtory with the knowledge and opinions of an enquiring and enlightened Dilettante, during the early part of the laſt century.

1636. *The Principles of Muſik in ſinging and ſetting, with the two-fold Uſe therof, eccleſiaſtical and civil*, by Charles Butler, Magd. Coll. Oxf. maſter of arts, 4to. This tract, which is dedicated to Charles I. ſeems to have been the only theoretical or didactic work, publiſhed on the ſubject of Muſic, during his reign. The author appears to have been a learned and ingenious man. He had previouſly publiſhed *the Principles of Grammar*, in which he had propoſed a new and more ſimple orthography for our language, of which Dr. Johnſon has given an account in the grammar prefixed to his Dictionary. The Saxon and new characters he uſes, in order to explode ſuch letters as are redundant, or of uncertain powers, render this muſical tract ſomewhat difficult to peruſe. It is, however, better digeſted, more compreſſed, and replete with uſeful information, than any work of the kind that appeared for more than a century after Morley's *Introduction*. The quotations are perhaps too numerous, and the diſplay of muſical erudition may be thought to border on pedantry; yet, allowing theſe to be cenſurable, the book contains more knowledge, in a ſmall compaſs, than any other of the kind, in our language.

1637. *Comus* was publiſhed by Henry Lawes, but without the Muſic.

1638. Sandys's Paraphraſe of the Pſalms was publiſhed, with tunes by Henry Lawes.

1639. *Aires and Madrigals for two, three, four, and five voices, with a thorough-baſs, for the organ, or theorbo-lute*, in the Italian

way, by Walter Porter. Theſe ſeem to have been the laſt madrigals that were publiſhed in England; where, as well as on the Continent, their favour being faded, this compoſer was not poſſeſſed of ſufficient genius or renown to revive it. This muſician, who was a gentleman of the Chapel Royal to Charles I. publiſhed likewiſe *Hymns and Motets*, for two voices, 1657; and the *Pſalms* of Sandys's verſion, ſet likewiſe for two voices, with a thorough baſe for the organ.

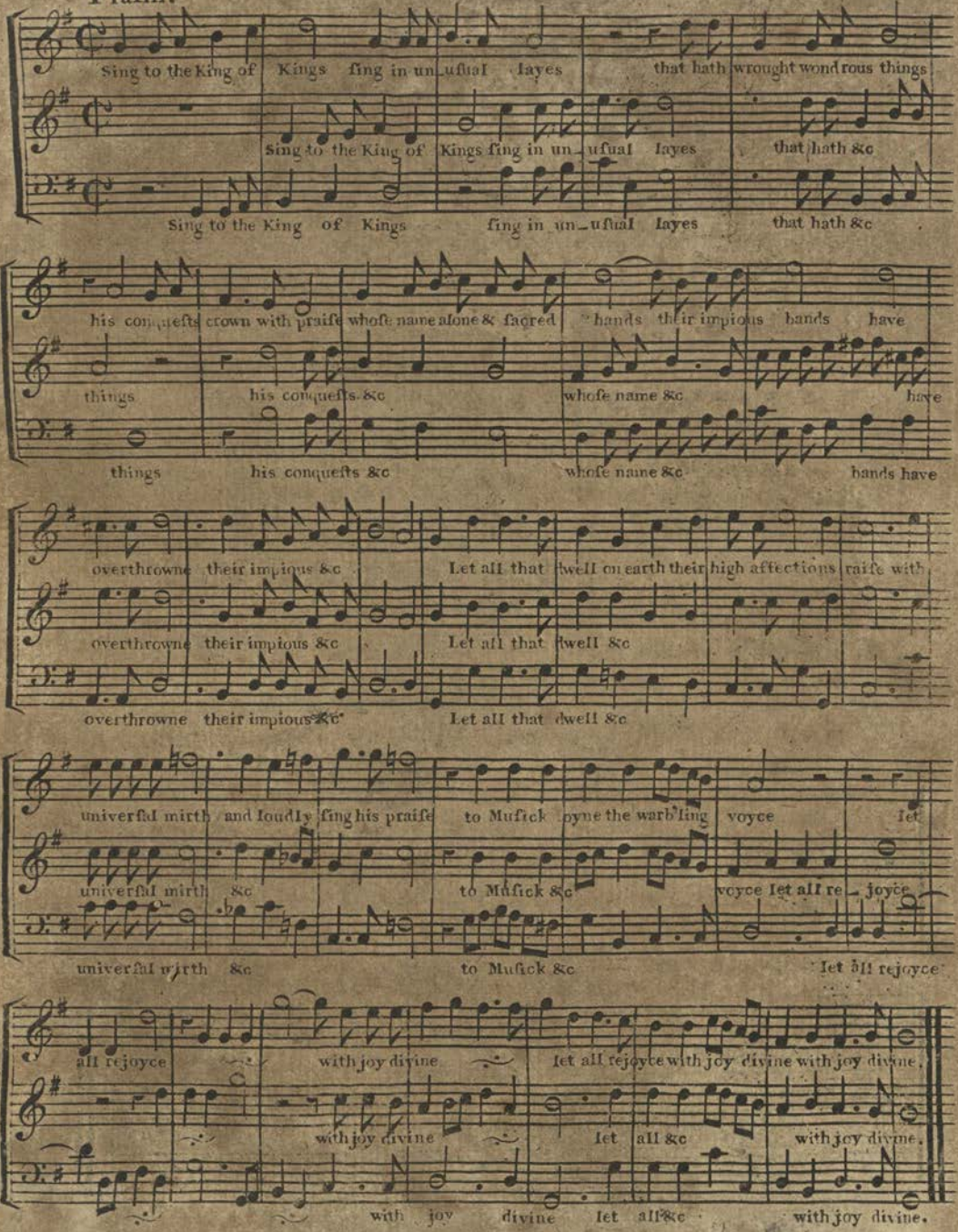
1641. *Barnard's ſelected Church-Muſic*, of which an account has been already given. And, ſoon after, but without a date, *Muſica Deo ſacra et Eccleſiæ Anglicanæ*, by Thomas Tomkins, a publication which has likewiſe been already recorded.

1648. The laſt muſical publication during the unfortunate life of Charles I. was "*Choice Pſalmes put into Muſick for three Voices*, "by Henry and William Lawes, Brothers and Servants to his Ma- "jeſtie. With divers Elegies, ſet to Muſick by ſev'rall Friends up- "on the Death of William Lawes. And at the End of the "Thorough Baſe are added nine Canons of three and foure Voices, "made by William Lawes."

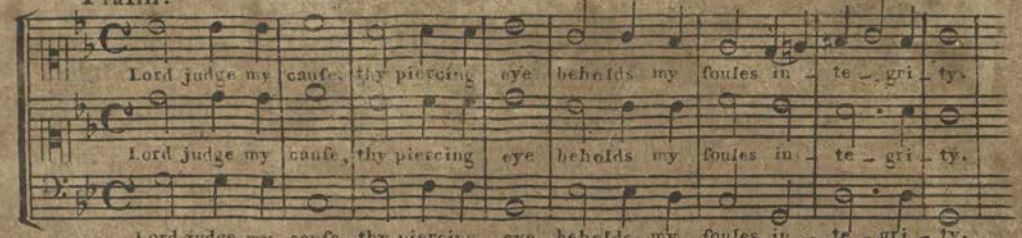
It is but juſtice to ſay, that theſe pſalms are very inaccurately printed; yet, in ſcoring them, it is not difficult to diſtinguiſh the author's faults from thoſe of the printer. There is, indeed, no felicity diſcoverable throughout the work; no attempt at air, expreſſion, or new modulation; all the movements being in one even tenor of mediocrity.

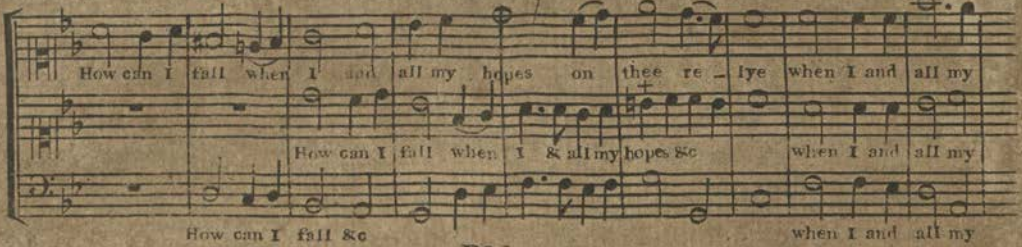
Of theſe productions, dedicated to the King but a very ſhort time before his execution, and recommended by four copies of verſes, one of which is a ſonnet by Milton, an opinion has already been given. However, to remove all ſuſpicion of prejudice againſt two men, of whoſe abilities I wiſhed and expected to have had juſt cauſe to ſpeak with more reverence, the two following pſalms from this work are ſelected, in defence of my candour and fidelity.

PSALM

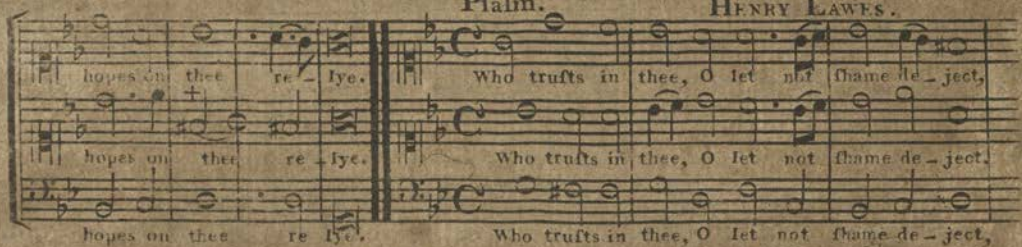

Sing to the King of Kings ſing in unuſual layes that hath wrought wondrous things
Sing to the King of Kings ſing in unuſual layes that hath &c
Sing to the King of Kings ſing in unuſual layes that hath &c
his conqueſts crown with praiſe whoſe name alone is ſacred hands their impious hands have
things his conqueſts &c whoſe name &c have
things his conqueſts &c whoſe name &c hands have
overthrowne their impious &c Let all that dwell on earth their high affections raiſe with
overthrowne their impious &c Let all that dwell &c
overthrowne their impious &c Let all that dwell &c
univerſal mirth and loudly ſing his praiſe to Muſick tune the warbling voyce let
univerſal mirth &c to Muſick &c voyce let all rejoyce
univerſal mirth &c to Muſick &c let all rejoyce
all rejoyce with joy divine let all rejoyce with joy divine with joy divine.
with joy divine let all &c with joy divine.
with joy divine let all &c with joy divine.

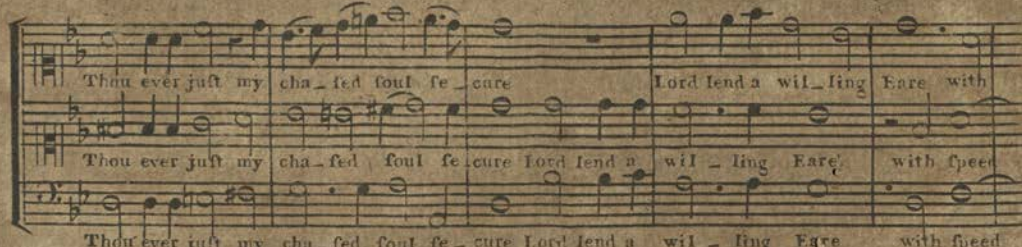
Pſalm. H^y. Lawes.

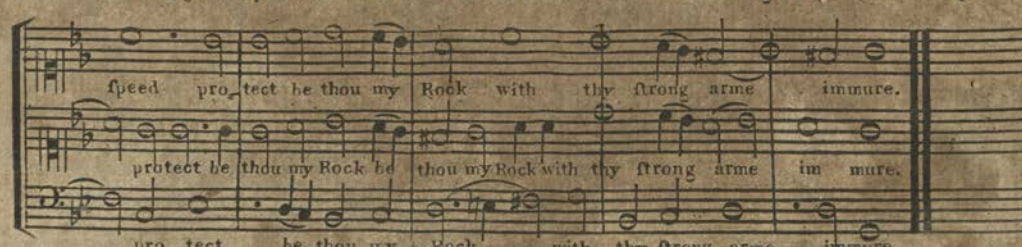




Pſalm. Henry Lawes.







It does not appear that either of the brothers had ſtudied counterpoint regularly, or acquired that facility and unembarraſſed arrangement of the parts; that purity of harmony, and graceful ſelection of ſounds, in melody, which are manifeſt in the works of the beſt maſters of Italy of the laſt and preſent century, and which are perhaps only to be attained early in life, by the diligent ſtudy of plain counterpoint upon *canto fermo*, or melodies equally ſimple.

Indeed, there ſeems no other way of accounting for the great favour and celebrity of theſe muſicians, than by imagining them to have been poſſeſſed of qualities which endeared them to mankind, excluſive of their ſkill in Muſic; for, beſides the many panegyrics beſtowed on them by the firſt poets of their time, there are in this book of pſalms no leſs than eight elegies on the death of William, ſet to Muſic by the firſt muſicians of the age: Dr. Wilſon, John Taylor, John Cobb, Capt. Edm. Forſter, Simon Ives, John Hilton, John Jenkins, and his brother Henry.

There was but little inſtrumental Muſic of any kind printed during this period; and, for keyed-inſtruments, nothing appeared from the time that *Parthenia* was engraved, till 1657, when a book of leſſons for the virginal was publiſhed in the names of Dr. Bull, Orlando Gibbons, Rogers, and others. At a time when all other inſtrumental Muſic was ſo eaſy and ſimple, as to appear now perfectly artleſs and inſipid, the extreme complication and difficulty of all the Muſic that was compoſed for the organ and virginal, is truely marvellous; and, indeed, though frequent complaints are made concerning the difficulty of the harpſichord and piano-forte-muſic of our times, it may be aſſerted, with the utmoſt truth, that it has been ſimplified and rendered more practicable in every part of Europe, during the preſent century, while compoſitions for almoſt every other inſtrument are daily rendered more difficult.

INTER-

INTERREGNUM.

From the death of Charles I. till the Reſtoration, though the gloomy fanaticiſm of the times had totally prohibited the public uſe of every ſpecies of Muſic, except uniſonous and ſyllabic pſalmody, yet it ſeems to have been more zealouſly cultivated, in private, during the uſurpation, if we may judge by the number of publications, than in the ſame number of years, at any former period.

Several muſicians began their career during this time, who afterwards arrived at great eminence. Among theſe was JOHN JENKINS, a voluminous compoſer of *Fancies* for viols, which were in great eſteem during this rude ſtate of inſtrumental Muſic. His firſt publication, however, was vocal, being a collection of ſongs under the title of "Theophila, or Love's Sacrifice," folio, 1651. None of the infinite number of pieces that he compoſed for viols, which occur in all the manuſcript collections of the times, were printed; yet, in 1660, he publiſhed twelve Sonatas for two violins and a baſe, with a thorough-baſe for the organ or theorbo, which were reprinted in Holland, 1664. Theſe were profeſſedly in imitation of the Italian ſtyle, and the firſt of the kind which had ever been produced by an Engliſhman. It was at this time an inſtance of great condeſcenſion for a muſician of *character* to write expreſsly for ſo ribald and vulgar an inſtrument, as the *violin* was accounted by the lovers of lutes, guitars, and all the *fretful* tribe.

The Hon. Roger North, whoſe manuſcript *Memoirs of Muſick* have already been mentioned, is very diffuſe on the ſubject of Jenkins, the circumſtances of whoſe life have ſuggeſted to him many moral reflexions on the inſtability of muſical renown. "It is of "ſmall importance," ſays he, "to the ſtate of the world, or condi- "tion of human life, to know the names and ſtyles of thoſe com- "poſers of our own country, who have excelled the Italians them- "ſelves in every ſpecies of Muſic, but that forthe voice; therefore "the oblivion of all ſuch things is no great loſs. But for curioſity "ſake, as other no leſs idle antiquities are courted, it would doubt-

"leſs

" leſs afford ſatisfaction to profeſſors and lovers of the art, if they " could acquire true information concerning their names, charac- " ters, and works: of the latter, much knowledge might be ob- " tained, if the old collections, not yet rotten, of many patrons of " Muſic were acceſſible. In theſe we might ſtill find the produc- " tions of Alfonſo Feraboſco, Coperario, Lupo, Mico, Eſte, and " divers others, eſpecially of John Jenkins, whoſe muſical works " are more voluminous, and, in their time, were more eſteemed " than all the reſt, though they now (1728) lie in the utmoſt con- " tempt.

" I ſhall endeavour to give a ſhort account of this maſter, with " whom it was my good chance to have had an intimate acquaint- " ance and friendſhip (*c*). He lived in King James's time, and " flouriſhed in that of King Charles I. His talents lay chiefly in " the uſe of the lute and baſe, or rather lyra-viol. He was one of " the court muſicians, and was once brought to play upon the ly- " ra-viol before King Charles I. as an extraordinary performer. " And when he had done, the King ſaid he did wonders upon an " inconſiderable inſtrument (*d*). He left London during the Re- " bellion and paſſed his time at muſical gentlemen's houſes in the " country, where he was always courted, and at home, wherever he " went; and in moſt of his friends houſes there was a chamber " called by his name. For, beſides his muſical excellencies, he was " an accompliſhed and ingenious perſon, and of ſuch inoffenſive " and amiable manners, that he was eſteemed and reſpected for his " virtues and diſpoſition, long after age had deprived him of his " muſical powers.

" It is not poſſible to give an account of his compoſitions, they

(*c*) Mr. North, the author of theſe Memoirs, was born in 1650, and lived till 1733, when he had arrived at his eighty-third year. He had an organ, built by father Smith, for a gallery of ſixty feet long, which he erected on purpoſe for its reception, at Rougham, his family ſeat in Norfolk. This inſtrument, though entirely compoſed of wooden pipes, was ſpritely, and infinitely more ſweet in its tone, than any one of metal that I ever heard. Jenkins was born at Maidſtone, in Kent, 1592, and lived to the great age of eighty-ſix, eighteen years after the Reſtoration.

(*d*) The lyra viol was a *viol da gamba*, with more ſtrings, but differently tuned from the common ſix-ſtring baſe. Its notation, like that of the lute, was written in *entablature*.

" were

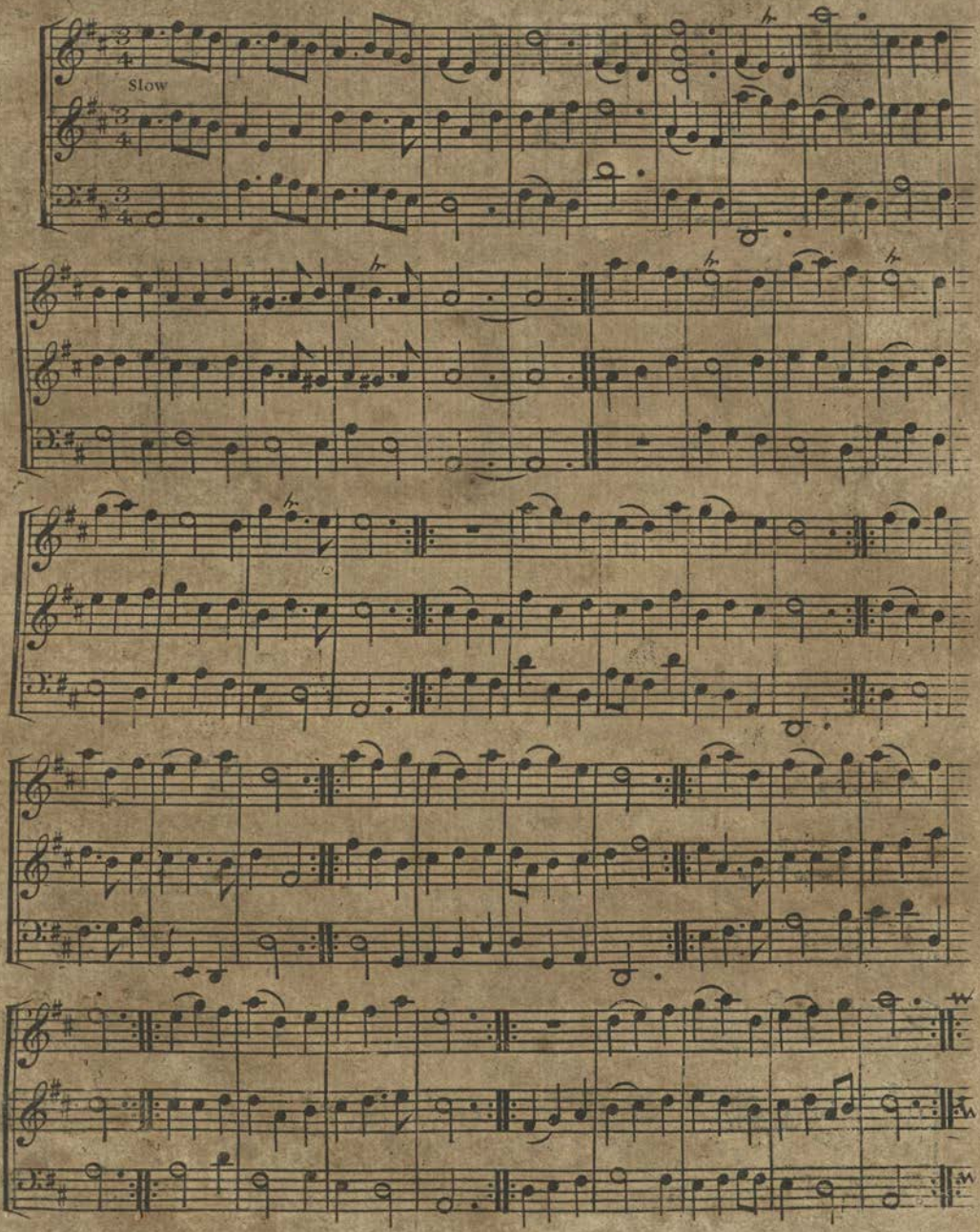
" were ſo numerous that he himſelf outlived the knowledge of them.
" A Spaniſh nobleman ſent ſome papers to Sir Peter Lely, contain-
" ing fragments of a Conſort (Concerto), in 4 parts, of a ſprightly
" kind, ſuch as were then called *Fancies*, deſiring that he would
" procure for him the reſt, *coûte qui coûte*. Lely gave me theſe
" papers, as the likelyeſt perſon to get them perfected. I ſhewed
" them to Jenkins, who ſaid he knew the Conſort to be his own;
" but when or where compoſed he knew not, and was unable to
" recollect any more about it.

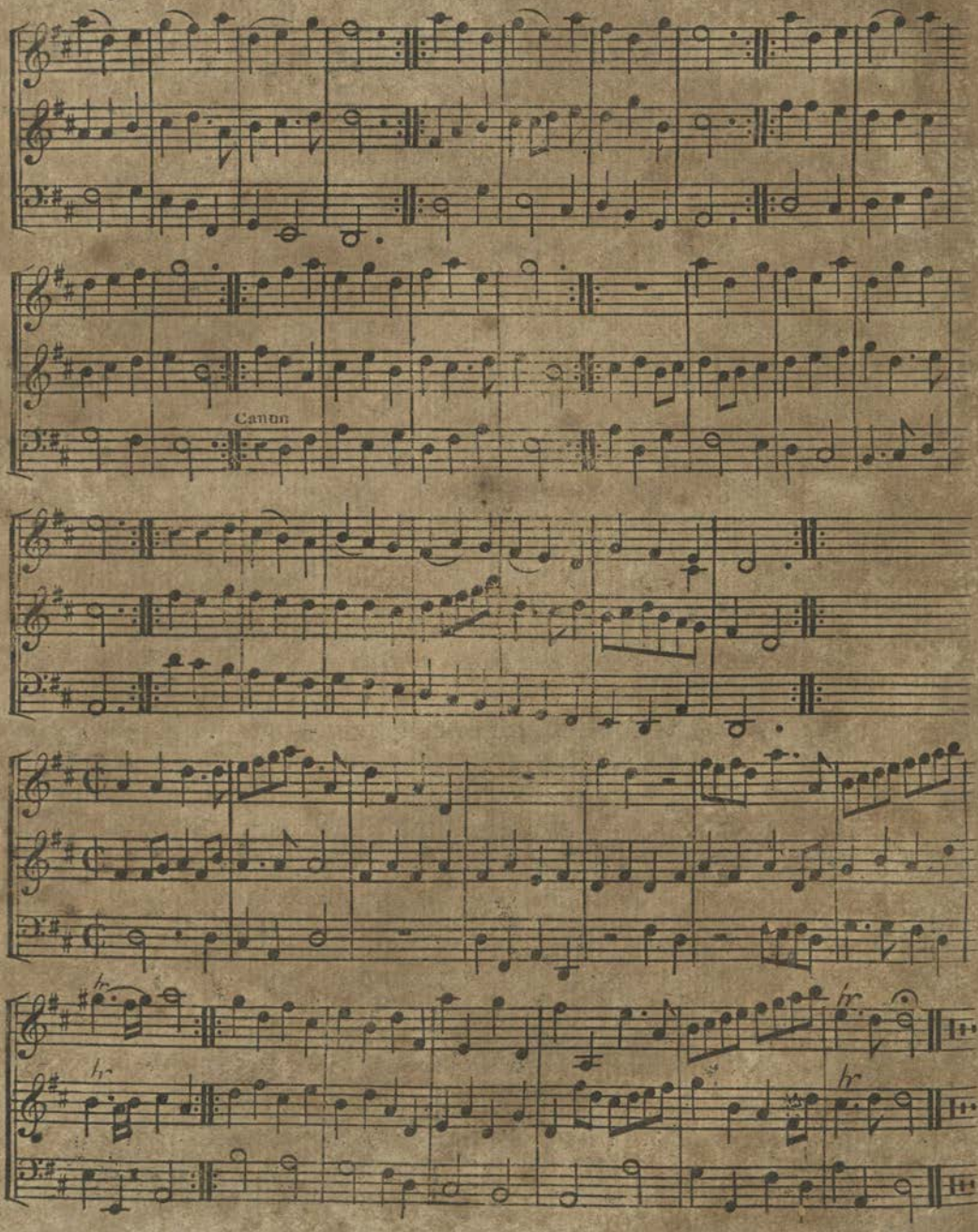
" His Fancies were full of airy points, grave and triple move-
" ments, and other variety. And all that he produced till his de-
" clining age, was lively, active, decided, and fanciful. And of
" this kind he compoſed ſo much, that the private (or chamber)
" Muſic, in England, was in a great meaſure ſupplied by him; and
" they were the more coveted, becauſe his ſtyle was new, and, for
" the time, difficult: for he could hardly forbear diviſions, and
" ſome of his Conſorts were too full of them. But it muſt be
" owned, that being an accompliſhed maſter on the viol, all his
" movements laid fair for the hand, and were not ſo hard as they
" ſeemed.

" His vein was leſs happy in vocal Muſic, though he was fond
" of ſetting words, and, occaſionally, of teaching to ſing; but he
" had neither voice nor manner fit for it. In his ſpritely moments
" he made Catches (*e*), and ſtrains that we called rants, with a piece
" called *the Cries of Newgate*, which was all humour and very
" whimſical. But of all his conceits, none flew about with his
" name ſo univerſally as the ſmall piece called *his Bells*. In thoſe
" days the country fidlers were not ſo well ſupplied with light Mu-
" ſic from London, as ſince; and a maſter that furniſhed them with
" new tunes, that they were able to play, was a benefactor."

(*e*) Nothing of this kind now remains of Jenkins, but his little round: " A boat, a " boat, haſte to the ferry," which is a happy ſelection and combination of pleaſing ſounds.

THE FIVE BELL CONSORTE, by John Jenkins.




Canon
hr
hr
hr
hr

What gave riſe to this trio, or *Conſort*, as it was called, ſeems to have been a book called *Tintinnalogia*, or *the Art of Ringing*, publiſhed 1668; a work not beneath the notice of muſicians who wiſh to explore all the regions of natural melody: as in this little book they will ſee every poſſible change in the arrangement of Diatonic ſounds, from 2 to 12; which being reduced to muſical notes, would point out innumerable paſſages, that, in ſpite of all which has hitherto been written, would be new in melody and muſical compoſition. The reader will be able to form ſome judgment of the wonderful variety which the changes in bells afford to melody, by the annexed calculations; whence it appears, that even in the plain and ſimple arrangement of natural ſounds according to the ſpecies of octave, without the intervention of either flat or ſharp, eight notes will furniſh 40320 different paſſages, and twelve notes, 479 millions 1600! ſo that ſuppoſing, according to the uſual calculation, that only 720 changes could be rung in an hour, it would require ſeventy-five years, ten months, and ten days, to ring the whole number of changes upon twelve bells!! Merſennus, in his *Harm. Univerſelle*, publiſhed 1636, has enumerated theſe changes, and reduced to muſical notation thoſe of the hexachord, as an illuſtration of the amazing variety which may be given to the arrangement of only ſix ſounds in melody. It muſt not, however, be imagined that *all* the changes, in the above table, would be equally agreeable, or even practicable, if introduced in an air; yet, in the almoſt infinite number offered to a muſician's choice, many would doubtleſs frequently occur, which would not only be pleaſing, but new. Out of the great number of peals, which are given in numbers, on five, ſix, and eight bells, in the *Tintinnalogia*, it is extraordinary, that melody has not been conſulted in the choice of changes: there ſeems a mechanical order and ſucceſſion in them all, without the leaſt idea of ſelecting ſuch as are moſt melodious and agreeable. Even the *clams*, or the colliſion of two bells together, in counterpoint, has been ſettled by ringers without the leaſt knowledge of harmony.

Bells	Changes.
2	2
3	6
4	24
5	120
6	720
7	5040
8	40320
9	362880
10	3628800
11	39916800
12	479001600

"Jenkins," continues Mr. North, "was certainly a great maſter of "diviſions, and encouraged Sympſon, the *diviſion-violiſt*, by a copy of "verſes at the beginning, and by ſome examples at the end of his book. "Unluckily all his earlieſt and moſt lively works are loſt and forgotten, "and none remain but thoſe of his latter time, compoſed while he lived "in country families, to the capacity of his performers. As a man, "he was certainly allowed a conſiderable ſhare of terreſtrial happi- "neſs; for he had uninterrupted health, was ſuperior in his con- "duct to his profeſſion, enjoyed the eſteem of all who knew him, "was eaſy in his temper, and never diſtreſſed in his circumſtances; "and having, with philoſophic calmneſs, ſeen himſelf out-run by "the world, he died in peace, after living like a good Chriſtian, at "the houſe of Sir Phil. Wodehouſe, at Kimberley, in Norfolk, where, "and at Hunſton, the ſeat of the family of Sir Roger L'Eſtrange, "in the ſame county, he ſpent many of the laſt years of his life *(f)*."

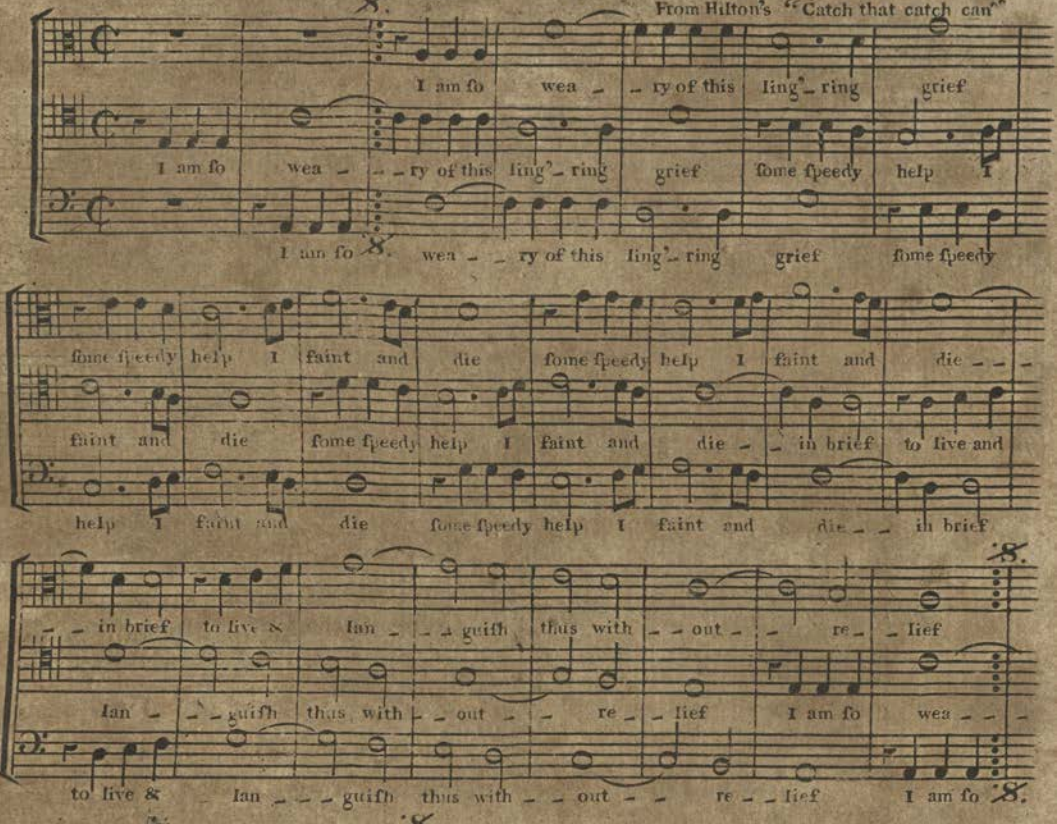
In ſpite of Puritaniſm, fanatic gloom, and pſalm-roaring ſaints, when Hilton ventured, in 1652, forty-three years after *Pammelia*, to publiſh "*Catch that Catch can*, or a choice Collection of Catches, "Rounds, and Canons, for 3 and 4 Voices," they helped to ſolace the Royaliſts in private, during the triumphs of their enemies, and ſuppreſſion of all public amuſements. Though many of theſe Rounds and Catches were afterwards reprinted by Playford, and retailed in later collections; the book, which is of a ſmall oblong form, is not only ſcarce, but valuable; as it contains ſeveral canons and ingenious compoſitions which are not yet common.

(*f*) The pariſh regiſter of Kimberley ſays, that John Jenkins, Eſq. was buried Oct. 29th, 1678. In Blomfield's *Hiſtory of Norfolk*, Vol. I. p. 759, an epitaph is inſerted, which is ſaid to have been copied from his grave-ſtone in the middle of that church, but it is now gone. Ant. Wood ſays "he "was a little man with a great ſoul."

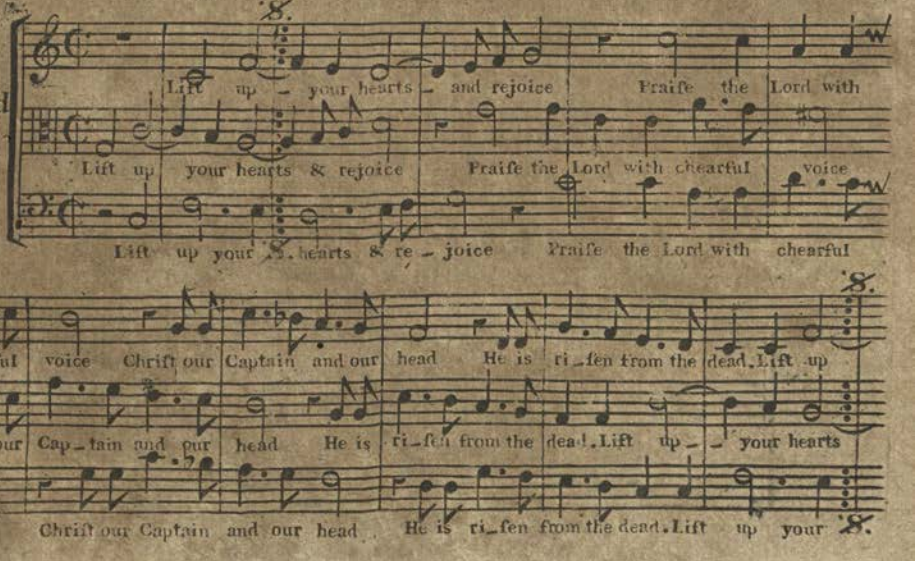
CANON

Canon 2. the 4th above and 5th below. by Thos Ford.

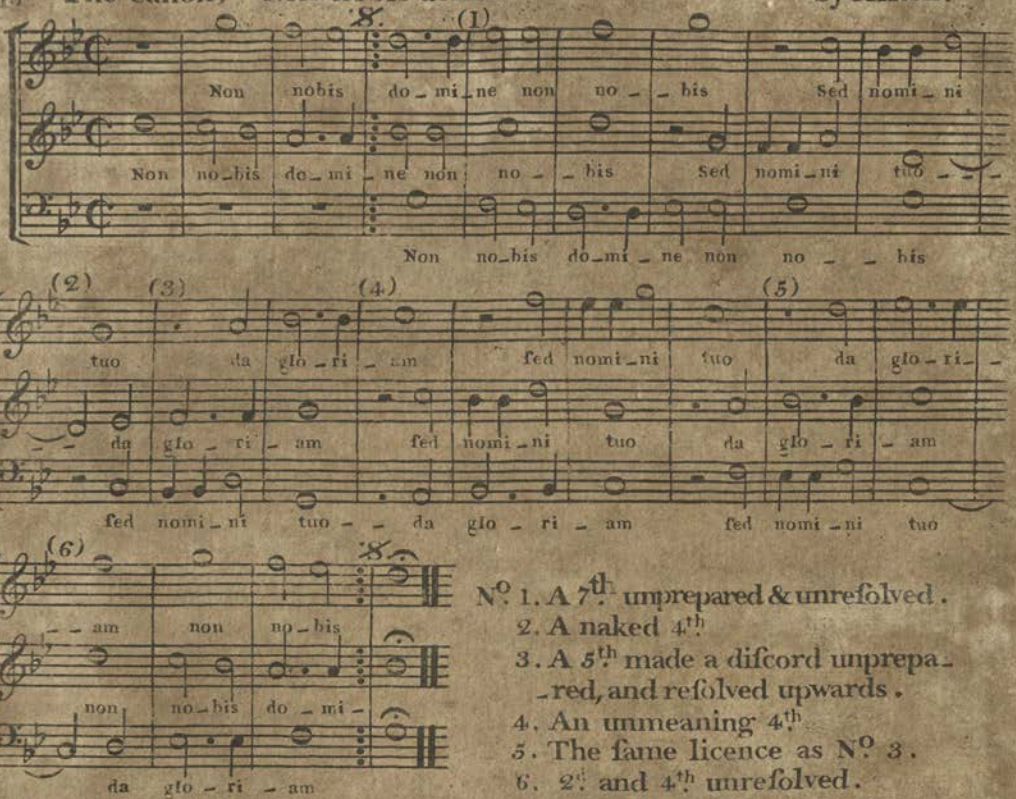
From Hilton's "Catch that catch can"



Canon in the 5th and 8th by Si- -mon Jves

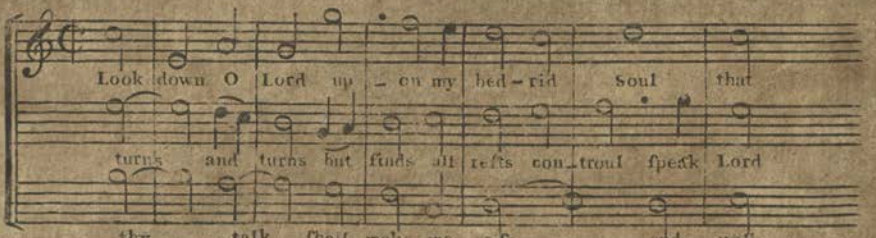


The Canon, "Non nobis domine" reverſed. by Hilton.

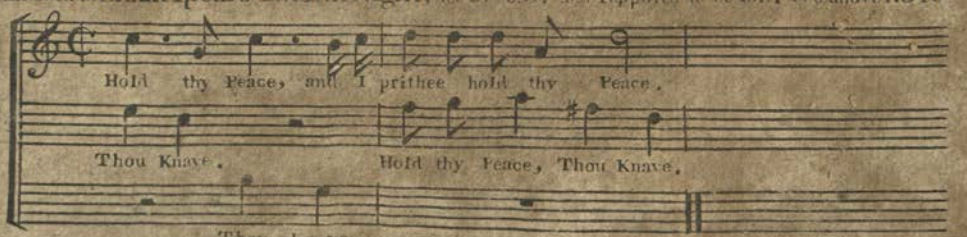


N°. 1. A 7th unprepared & unreſolved.
2. A naked 4th
3. A 5th made a diſcord unprepa_red, and reſolved upwards.
4. An unmeaning 4th
5. The ſame licence as N°. 3.
6. 2d and 4th unreſolved.

Canon in the Uniſon by Thos Ford



Catch, Mentioned in Shakeſpear's Twelfth Night, Act 2d ſcene 3d and ſuppoſed to be loſt. See above P. 340



In 1653, a tranſlation was publiſhed, with a learned commentary and notes by lord Browncker, the firſt preſident of the Royal Society after its inſtitution, of Des Cartes's ſhort eſſay, entitled *Muſicæ Compendium*. This little work added nothing but method and geometrical preciſion to the præcognita of Muſic, except a few very unphiloſophical notions concerning the ſympathetic effects of ſound. It was, however, the firſt importation relative to the art, ſince Douland's tranſlation of Ornithopharchus; and ſuch was the reputation of the author, till Newton confuted his philoſophy, that this little tract was purchaſed with avidity by the lovers of the ſcience, as a valuable acquiſition.

Though Henry Lawes was much celebrated as a compoſer, his works were wholly circulated through the kingdom in manuſcript, till this year, 1653, when he publiſhed the firſt book of his *Ayres and Dialogues*, in folio. And the ſame year, whether before or after the book of Lawes had appeared, I know not, JOHN PLAYFORD firſt became a publiſher of Muſic, by printing, in the ſame ſize as Lawes, "Select muſical Ayres and Dialogues, in 3 Diviſions: "firſt, Ayres for a Voyce alone, to the Theorbo, or Baſe-viol; ſe-"cond, Choice Dialogues for 2 Voyces, for 2 ditto; third, Short "Ayres and Songs of 3 Voyces, which may be ſung by one or two "Voices to an Inſtrument." The compoſers of theſe ſongs are Dr. John Wilſon, Dr. Charles Colman, Meſſrs. William and Henry Lawes, Laniere, Webb, Smegergil, Edward Colman, and Jeremy Savile, the principal Engliſh muſicians then living: and yet the whole collection does not contain one ayre which now ſeems worth engraving, either as a ſpecimen of individual genius, or national taſte.

In 1655, Playford publiſhed the firſt edition of his "Introduc-"tion to the Skill of Muſic," a compendium compiled from Morley, Butler, and other more bulky and abſtruſe books, which had ſo rapid a ſale, that, in 1683, ten editions of it had been circulated thfough the kingdom. The book, indeed, contained no late diſcoveries, or new doctrines, either in the theory or practice of the art; yet the form, price, and ſtyle, were ſo ſuited to every kind of muſical readers, that it ſeems to have been more generally purchaſed

and read, than any elementary muſical tract that ever appeared in this or any other country.

JOHN PLAYFORD was born in the year 1613, and ſeems, by what means is now not known, to have laid in a conſiderable ſtock of muſical knowledge, previous to becoming the vender of the chief productions of the principal compoſers of the time. As he was the firſt, ſo he ſeems the moſt intelligent printer of Muſic during the laſt century; and he and his ſon appear to have acquired the eſteem of the firſt maſters of the art; and, without a ſpecial licence, or authoriſed monopoly, to have had almoſt the whole buſineſs of furniſhing the nation with muſical inſtruments, muſic-books, and muſic-paper, to themſelves; as, during more than the firſt fifty years of the preſent century, Walſh and his ſon had afterwards.

In 1655, this diligent editor publiſhed, in two ſeparate books, ſmall 8vo, "Court Ayres, by Dr. Charles Colman, William Lawes, "John Jenkins, Simpſon, Child, Cook, Rogers, &c."

Theſe being publiſhed at a time when there was properly no court, were probably tunes which had been uſed in the maſques performed at Whitehall during the life of the late King.

This year, another volume of "Ayres and Dialogues" was publiſhed by Henry Lawes. All the public theatres being now ſhut, Muſic ſeems to have been more cultivated, as a domeſtic amuſement, than ever. In the violent invectives publiſhed at this time by the Puritans, Muſic, its patrons, and profeſſors, were not ſpared. Goſſon was the firſt writer who endeavoured to prove that theatrical exhibitions were immoral, and wholly inconſiſtent with the purity of the Chriſtian Religion; and in this ſevere cenſure players and pipers, by whom he means muſicians, were alike involved: as appears by his little book, publiſhed in 1579, entitled, "The "School of Abuſe, containing a pleaſant invective againſt poets, pi- "pers, plaiers, jeſters, and ſuch like caterpillers, of a common "welth; ſetting up the flagge of defiance to their mischievous "exerciſe, and ouerthrowing their bulwarkes by prophane writers, "natural reaſon, and common experience."

Theſe opinions were adopted and rendered ſtill more acceptable to

to the fanaticiſm of the times, by additional invectives and ſcurrility from the unbridled pen of William Prynne, who, in the book for which he loſt his ears, aſſerts that "ſtage-playes (the very pompes "of the divell, which we rennouce in baptiſme, if we believe the "fathers) are ſinfull, heatheniſh, lewde, ungodly ſpectacles, and "moſt pernicious corruptions; condemned in all ages as intolerable "miſchiefes to churches, to republickes, to the manners, mindes, and "ſoules of men. And that the profeſſion of play-poets, of ſtage-"players, together with the penning, acting, and frequenting of "ſtage players are unlawfull, infamous, and miſbecoming Chriſtians." And though ſtage-plays are the principal objects of his ſatire, he is not leſs ſevere in his cenſure of Muſic, vocal and inſtrumental; aſſerting that one unlawful concomitant of plays is "amorous, ob-"ſcene, laſcivious, luſt-provoking ſongs, and poems," which he ſays were ſo odious in the time of Queen Elizabeth, that church-wardens were enjoined, in the firſt year of her reign, to enquire "whether any minſtrells or any other perſons did uſe to ſing or ſay "any ſongs or ditties that be evile and uncleane." And cites Clemens Alexandrinus to prove that "cymbals and dulcimers were in-"ſtruments of fraud; that pipes and flutes are to be abandoned "from a ſober feaſt; and that chromaticall harmonies are to be left "to impudent malapertneſſe in wine, to whoriſh Muſicke crowned "with flowers."—But this is a ſufficient ſpecimen of the elegance of his ſtyle, and candour of his reaſoning. Prynne, however, ſpoke but the language and ſentiments of the ſectaries of his time; and Stubbs, another writer of the ſame claſs, calls thoſe who play to the lord of miſrule and his company in country towns, baudy pipers and thundering drummers and aſſiſtants in the devil's daunce (g).

Prynne's Hiſtrio-maſtix, in ſpite, and, perhaps, on account of the rigour of his puniſhment, had a manifeſt effect in augmenting the horror in which theatrical repreſentations were held by the Puritans, and even in diminiſhing the paſſion of the Royaliſts for theſe ſpectacles. Yet, though the public theatres were ſhut up, many plays ſeem to have been written and printed during the Uſurpation, if we

(g) *Anatomie of Abuſes*, p. 107.

may

may depend on the dates given to them by Langbaine and Giles Jacob. However, in May 1656, Sir William Davenant obtained a permiſſion to open a kind of theatre at Rutland-houſe, in Charterhouſe-ſquare, for the exhibition of what he called "an Entertainment in "Declamation and Muſic, after the Manner of the Ancients." And Anthony Wood, imagining it to have been the firſt Italian opera performed in England, ſays that "though Oliver Cromwell "had now prohibited all other theatrical repreſentations, he al-"lowed of this, becauſe, being in an unknown language, it could "not corrupt the morals of the people."

A farther account of this exhibition will be given hereafter, in tracing the origin and progreſs of muſical dramas or operas, in England; when the validity of Anthony Wood's aſſertion will be examined.

In 1658, Sir William Davenant had a piece repreſented daily at the Cockpit, in Drury-lane, called *Sir Francis Drake*, or *the Cruelty of the Spaniards in Peru*, expreſſed by vocal and inſtrumental Muſic, of which farther notice will likewiſe be taken elſewhere. We hear of no other dramatic performance till 1659, when Rhodes, the bookſeller, obtained a licence for acting plays at the Cockpit, in Drury-lane, where the *opera* of Sir William Davenant, as Ant. Wood calls it, "was tranſlated; which delighting the eye and ear "extremely well, was much frequented for many years. (*b*)"

In 1657, were publiſhed the Leſſons for the Virginalls, by Bull, Gibbons, Rogers, and others already mentioned. Of Rogers, afterwards admitted to the degree of doctor in Muſic, at Oxford, farther notice will be taken hereafter; and of Matthew Lock, who this year appears as an author by the publication of his *Little Conſort of three Parts for Viols or Violins*, conſiſting of Pavans, Ayres, Corants, and Sarabands, in two ſeveral Varieties, the firſt twenty of which are for two Trebles and a Baſs, it will be neceſſary to ſpeak frequently, after the Reſtoration: as he was the firſt that furniſhed our ſtage with Muſic in which a ſpark of genius is diſcoverable; and who

(*b*) *Athen. Oxon.* Vol. II. Col. 412.

was,

was, indeed, the beſt ſecular compoſer our country could boaſt, till the time of Purcell.

In 1658, a third book of *Ayres and Dialogues* was publiſhed by Henry Lawes, with his head finely engraved, by Faithorne. This year likewiſe produced "Ayres and Dialogues to be ſung to the "Theorbo, Lute, or Baſe Viol, by JOHN GAMBLE," folio; who, according to Ant. Wood, was regularly bred to Muſic, under Ambroſe Beyland, "a noted maſter of the art," with whom he ſerved an apprenticeſhip. When he quitted his maſter, he performed at the playhouſe, and afterwards was admitted into the king's chapel, as a player on the cornet. In Charles the Second's time he was appointed one of the violins in his majeſty's band, and compoſer to the theatre royal. A print of this muſician, by T. Croſs, is placed at the head of his book.

In 1659, we have more *Select Ayres and Dialogues!* by Drs. Wilſon and Colman, William and Henry Lawes, Laniere, Webb, Jenkins, and others. It ſeems as if the faſhion for muſical dialogues, which raged in England during the chief part of the laſt century, had ariſen from the narrative ſongs and cantatas of Italy, to which the invention of recitative gave birth.

During this laſt year of the Uſurpation, was publiſhed, "The "Diviſion Violiſt, or an Introduction to the playing upon a Ground, "by CHRIST. SIMPSON" a muſician extremely celebrated for his ſkill in the practice of his art, and abilities on his particular inſtrument. The baſe-viol, or viol da gamba, was in ſuch general favour during the laſt century, that almoſt all the firſt muſicians of this country, whoſe names are come down to us, were performers upon it, and compoſed pieces purpoſely to ſhew its powers; but particularly Coperario, William Lawes, Jenkins, Dr. Colman, Lupo, Mico, and Locſemore. But this inſtrument, like the lute, without which no concert could ſubſiſt, was ſoon after ſo totally baniſhed, that its form and conſtruction were ſcarcely known, till the arrival of Abel in England, whoſe taſte, knowledge, and expreſſion upon it were ſo exquiſite, that, inſtead of renovating its uſe, they ſeem to have kept lovers of Muſic at an awful diſtance from the inſtrument, and in utter deſpair of ever approaching ſuch excellence. The inſtrument

ſtrument itſelf, however, was ſo nazal, that this great muſician, with all his ſcience and power of hand, could not prevent his moſt enthuſiaſtic admirers from lamenting that he had not, early in life, applied himſelf to the violoncello.

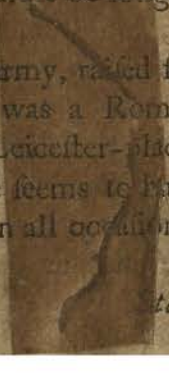
But if its general uſe had continued, or were reſtored, this book of Simpſon, from the univerſal change of taſte and ſtyle of every ſpecies of Muſic, would be of but little uſe to a ſtudent on that inſtrument now; when rapid diviſions, of no other merit than the difficulty of executing them, have been totally ſupplanted by vocal expreſſion, learned modulation, and that rich harmony to which the number of its ſtrings is favourable. Rough, but warm encomiaſtic verſes, are prefixed to Simpſon's works by Dr. Colman, John Jenkins, Mathew Lock, and others, which only ſhew with what periſhable materials muſical fame is built!

A tranſlation of this book into Latin, for the uſe of foreigners, with the original text on the oppoſite page, was publiſhed by the author in 1665, under the title of *Chelys Minuritionum; Editio ſecunda*, thin folio.

Beſides theſe, Simpſon publiſhed, in 1667, "A Compendium of "practical Muſic in 5 parts, containing 1. The rudiments of ſong. "2. The Principles of Compoſition. 3. The Uſe of Diſcord. "4. The Form of Figurate Deſcant. 5. The Contrivance of Canon."

Whoever expects to learn the whole principles of an art by a ſingle book, or, indeed, any number of books, without oral inſtruction, or great ſtudy, practice, and experience, muſt be diſappointed. This compendium, like moſt others of the kind, more frequently generates new doubts and perplexities, than removes the old. However, ſomething is to be learned from moſt books; and what a ſtudent is unable to find in one, if out of the reach of a maſter, muſt be ſought in another.

Simpſon, in his younger days, ſerved in the royal army, raiſed for Charles I. by Cavendiſh, duke of Newcaſtle; he was a Roman Catholic and patroniſed by Sir Robert Bolles, of Leiceſter-place, with whom he reſided during the Interregum. He ſeems to have been in cloſe friendſhip with Jenkins and Lock, as, on all occaſions, they reciprocally praiſe each other.



ſtate

State of Muſic at Oxford, during the Protectorate.

Oxford, in the time of the Civil War, ſeems to have been the only place in the kingdom where muſical ſounds were allowed to be heard; for that city, during a conſiderable time, being the royal reſidence, not only the houſehold muſicians, but many performers, who had been driven from the cathedrals of the capital, as well as thoſe of other parts of the kingdom, flocked thither as to a place of ſafety and ſubſiſtence; however, in 1646, after the King was obliged to quit this poſt, and had been totally defeated at Naſeby, they were obliged to diſperſe, and thoſe that were unable to find an aſylum in the houſe of ſome ſecret friend to the royal cauſe and to their art, were obliged to betake themſelves to new employments.

Ten years of gloomy ſilence ſeem to have elapſed before a ſtring was ſuffered to vibrate, or a pipe to breathe aloud, in the kingdom; as we hear of no muſic-meetings, clubs, or concerts, till the year 1656; when, by the peculiar induſtry of honeſt Anthony Wood, whoſe paſſion for the art inclined him to regard every thing that belonged to it worthy of a memorial, we have an exact account of the ſtate of practical Muſic in this univerſity.

The obligations of Engliſh hiſtorians and biographers to this diligent antiquary are ſuch, that he ſeems to merit an honourable niche in every literary fabrication to which he has contributed materials; and here it ſeems as if he ſhould not be paſſed without ſome teſtimony of reſpect aud gratitude, as a ſalute and ceremonial due to his rank in the corps to which he belonged.

Anthony Wood, or *à Wood*, whoſe whole life was ſpent in the ſervice of the dead, and whoſe labours, ſince his deceaſe, have ſo much facilitated the enquiries, and gratified the curioſity of the living, was born at Oxford, 1632. In his life, written by himſelf, with monaſtic ſimplicity, he tells us, that in 1651 "he began to "exerciſe his natural and inſatiable genie to Muſick. He exerciſed "his hand on the violin, and having a good eare to take any tune "at firſt hearing, he could quickly draw it out from the violin, but

" not with the ſame tuning of ſtrings that others uſed. He wanted " underſtanding, friends, and money, to pick him out a good maſter, " otherwiſe he might have equalled in that inſtrument, and in ſing- " ing, any perſon then in the univerſity. He had ſome companions " that were muſical, but they wanted inſtruction as well as he."

The next year, being obliged to go into the country to try to get rid of an obſtinate ague, by exerciſe and change of air, he tells, that " while he continued there he followed the plow on well- " dayes, and ſometimes plowed. He learned there to ring on the " ſix bells, then newly put up: and having had from his moſt " tender yeares an extraordinary raviſhing delight in Muſick, he " practiſed there without the help of an inſtructor, to play on the " violin. It was then that he tuned his ſtrings in 4ths, and not in " 5ths, according to the manner; and having a good eare, and be- " ing ready to ſing any tune upon hearing it once or twice, he " could play it alſo in a ſhort time with the ſaid way of tuning, " which was never knowne before."

" After he had ſpent the ſummer in a loniſh and retired condition, " he returned to Oxon. And being adviſed by ſome perſons, he " entertained a maſter of Muſick to teach him the uſual way of play- " ing on the violin, that is by having every ſtring tuned 5 notes " lower than the other going before. The maſter was Charles " Griffith, one of the muſitians belonging to the city of Oxon. " whom he then thought to be a moſt excellent artiſt. But when " A. W. improved himſelf in that inſtrument, he found he was not " ſo. He gave him 2s. 6d. entrance, and ſo quarterly. This per- " ſon after he had extreamly wondered how he could play ſo many " tunes as he did by 4ths, without a director or guide, tuned his " violin by 5ths, and gave him inſtructions how to proceed, leav- " ing then a leſſon with him to practice againſt his next coming."

In 1653, he found that " heraldry, Muſick, and painting did ſo " much crowd upon him, that he could not avoid them; and " could never give a reaſon why he ſhould delight in thoſe ſtudies, " more than in others, ſo prevalent was nature, mixed with a gene- " rolity

" roſity of mind, and a hatred of all that was ſervile, ſneaking, or " advantageous for lucre ſake.

" Having by 1654 obtained a proficiency in Muſick, he and his " companions were not without ſilly frolicks, not now to be main- " tained."—What ſhould theſe frolicks be, but to diſguiſe themſelves in poor habits, and like country fidlers ſcrape for their livings? After ſtrolling about to Farringdon Fair, and other places, and gaining money, victuals, and drink for their trouble, in returning home they were overtaken by certain ſoldiers, who forced them to play in the open field, and then left them without giving them a penny. " Moſt of his companions would afterwards glory in this, but he " was aſhamed, and could never endure to hear of it."

By 1656, his record informs us, that " he had a genuine ſkill in " Muſick, and frequented the weekly meetings of muſitians in " the houſe of Will. Ellis, organiſt of St. John's Coll. ſituated on " that place whereon the theatre was built." Here he gives a liſt of the uſual company, that met and performed their parts on lutes and viols; among theſe eight were gentlemen. " The Muſick- " maſters were Will. Ellis, bachelor of Muſick and owner of the " houſe, who always played his part either on the organ or virginal. " Dr. John Wilſon, the public profeſſor, the beſt at the lute in all Eng- " land; he ſometimes played on the lute, but moſtly preſided (di- " rected) the conſort. —— Curteys, a luteniſt, lately ejected from " ſome choire or cathedral church. Thomas Jackſon a baſe-vio- " liſt. Ed. Low, then organiſt of Chriſt-church; he played only " on the organ, ſo when he played on that inſtrument, Mr. Ellis " would take up the counter-tenor viol, if any perſon were wanting " to performe that part. Gervace Littleton, *alias* Weſtcot, or " Weſtcot, *alias* Littleton, a violiſt. He was afterwards a finging- " man of St. John's Coll. Will. Glexney, who had belonged to a " choire before the war: he played well upon the baſe-viol, and " ſometimes ſung his part. —— Proctor, a young man and a new " comer. John Packer one of the univerſitie muſitians; but Mr. " Low, a proud man, could not endure any common muſitian to " come to the meeting, much leſs to play among them. Of this

" kind I muſt rank Joh. Haſelwood, an apothecary, a ſtarch'd for-
" mal cliſterpipe, who uſually played on the baſe-viol, and ſome-
" times on the counter-tenor. He was very conceited of his ſkill
" (tho' he had but little of it) and therefore would be ever and anon
" ready to take up a viol before his betters: which being obſerved
" by all, they uſually called him *Handlewood* (*i*). The reſt were
" but beginners. Proctor died ſoon after this time. He had been
" bred up by Mr. John Jenkins, the mirrour and wonder of his
" age for Muſick, was excellent for the lyra-viol and diviſion-viol,
" good at the treble-viol and violin, and all comprehended in a man
" of 3 or 4 and twenty yeares of age. He was much admired at
" the meetings, and exceedingly pitied by all the faculty for his
" loſs."

At this time A. W. tells us, that " what by Muſick and rare
" books that he found in the public library, his life was a perfect
" *Elyſium*.

" A. W. was now adviſed to entertain one William James, a
" dancing-maſter, to inſtruct him on the violin, who by ſome was
" accounted excellent on that inſtrument, and the rather, becauſe it
" was ſaid, that he had obtained his knowledg in dancing and Mu-
" ſick in France. He ſpent in all half a yeare with him, and gained
" ſome improvement; yet at length he found him not a compleat
" maſter of his facultie, as Griffith and Parker were not: and to ſay
" the truth, there was no compleat maſter in Oxon. for that inſtru-
" ment, becauſe it had not been hitherto uſed in conſort among
" gentlemen, only by common muſitians, who played but two parts.
" The gentlemen in private meetings, which A. W. frequented,
" played three, four, and five parts with viols, as treble-viol, tenor,
" counter-tenor, and baſs, with an organ, virginal, or harpſicon
" joyned with them; and they eſteemed a violin to be an inſtru-
" ment only belonging to a common fidler, and could not endure
" that it ſhould come among them, for feare of making their meet-
" ings to be vaine and fidling. But before the reſtoration of king
" Charles II. and eſpecially after, viols began to be out of fashion,

(*i*) The reader will " excuſe his being jocular."

" and only violins uſed, as treble violin, tenor, and baſe violin; and " the King, according to the French mode, would have 24 " violins playing before him, while he was at meales, as being more " airie and briſk than viols.

" In the latter end of the yeare 1657, Davis Mell, the moſt emi- " nent violiniſt of London, and clock-maker, being in Oxon. Pe- " ter Pitt, Will. Bull, Ken. Digby, and others of Allſoules, as alſo " Ant. W. did give a very handſome entertainment in the taverne " cal'd the *Salutation*. The company did look on Mr. Mell to have " a prodigious hand on the violin, and they thought that no perſon, " as all in London did, could goe beyond him."

By connecting the ſcattered fragments of this zealous Diletante's life, which concern Muſic, we ſhall be able to form an idea of the ſtate of the art, not only at Oxford, but in every other part of the kingdom where it was more ſecretly practiſed, during the latter part of the Uſurpation.

Under the year 1658, A. W. tells us, that " he entertained two " eminent muſitians of London, named John Gamble and Thomas " Pratt, after they had entertained him with moſt exellent Muſick " at the meeting-houſe of Will. Ellis. Gamble had obtained a " great name among the people of Oxon. for his book of *Ayres and* " *Dialoges to be ſung to the Theorbo or Baſe-viol.* The other for " ſeveral compoſitions, which they played in their conſorts.

" Tho. Baltzar, a Lubecker borne, and the moſt famous artiſt " for the violin that the world had yet produced, was now in Oxon. " and this day, July 24, A. W. was with him and Mr. Ed. Low, " lately organiſt of Ch. Ch. at the houſe of Will. Ellis. A. W. did " then and there, to his very great aſtoniſhment, heare him play " on the violin. He then ſaw him run up his fingers to the end " of the finger-board of the violin, and run them back inſenſibly, " and all with alacrity and in very good tune, which he nor any in " England ſaw the like before. A. W. entertained him and Mr. " Low with what the houſe could then afford, and afterwards he " invited them to the taverne; but they being engaged to goe to " other company, he could no more heare him play or ſee him play

" at

" at that time. Afterwards he came to one of the weekly meetings " at Mr. Ellis's houſe, and he played to the wonder of all the au- " ditory; and exerciſing his finger and inſtrument ſeveral wayes to " the utmoſt of his power; Wilſon thereupon, the public profeſ- " ſor, the greateſt judge of Muſick that ever was, did, after his hu- " mourſome way, ſtoop downe to Baltzar's feet, to ſee whether he " had a huff on, that is to ſay, to ſee whether he was a devil or not, " becauſe he acted beyond the parts of man.

" About this time it was, that Dr. John Wilkins (*k*), warden of " Wadham, the greateſt curioſo of his time, invited him and ſome " of the muſitians to his lodgings in that coll. purpoſely to have a con- " ſort, and to ſee and heare him play. The inſtruments and books were " carried thither, but none could be perſuaded there to play againſt " him in conſort on the violin. At length the company perceiving " A. W. ſtanding behind in a corner neare the dore, they haled him " in among them, and play, forſooth, he muſt againſt him. Where- " upon he being not able to avoid it, he took up a violin, as poor " Troylus did againſt Achilles. He abaſhed at it, yet honour he " got by playing with and againſt ſuch a grand maſter as Baltzar " was. Mr. Davis Mell was accounted hitherto the beſt for the " violin in England; but after Baltzar came into England, and " ſhewed his moſt wonderful parts on that inſtrument, Mell was not " ſo admired, yet he played ſweeter, was a well-bred gentleman, and " not given to exceſſive drinking as Baltzar was (*l*).

" All the time that A. W. could ſpare from his beloved ſtudies of Engliſh hiſtory, antiquities, heraldry, and genealogies, he ſpent " in the moſt delightful facultie of Muſick, either inſtrumental or

(*k*) Afterwards biſhop of Cheſter, and called the *flying biſhop*.

(*l*) At the reſtoration of King Charles II. Baltzar was placed at the head of his majeſty's new band of violins. His compoſitions have more force and variety in them, and conſequently required more hand to execute them, than any Muſic then known for his inſtrument; as appears by a MS. collection of his pieces, with which I was preſented by the late Rev. Dr. Montagu North.

Ant. Wood tells us, that this celebrated violiniſt died in July 1663, and was buried in the cloiſter belonging to St. Peter's church, at Weſtminſter. And adds, that " this perſon being much beloved by all " lovers of Muſick, his company was there- " fore deſired: and company, eſpecially mu- " ſical company, delighting in drinking, " made him drink more than ord. " which brought him to his grave." *Ath. Wood's Life*, p. 190.

" vocal;

" vocal; and if he had miſſed the weekly meetings in the houſe of " W. Ellis, he could not well enjoy himſelf all the week after. " Of all or moſt of the company, when he frequented that meeting, " the names are ſet downe under the year 1656. As for thoſe that " came in after, and were now performers, and with whom A. W. " frequently played, were theſe: Charles Perot, M. A. fellow of " Oriel Coll. a well-bred gentleman, and a perſon of a ſweet nature; " Chriſt. Harriſon, M. A. fellow of Queen's Coll. a magget-headed " perſon and humourous; Kenelm Digby, fellow of Allſ. Coll. he " was afterwards Dr. of L. he was a violiniſt, and the two former " violiſts; Will. Bull, M. A. for the viol and violin; John Vin- " cent, M. A. a violiſt; Sylvanus Taylor, fellow of Allſoules Coll. " violiſt and ſongſter, his elder brother, Capt. Silas Taylor, was a " compoſer of Muſick, played and ſung his parts; Henry Langley, " M. A. a violiſt and ſongſter; Sam. Woodford, M. A. a violiſt; " Franc. Parry, M. A. a violiſt and ſongſter; Chriſt. Coward, and " Henry Bridgman, both maſters of arts; Nathan Crew, M. A. " a violiniſt and violiſt, but alwaies played out of tune, as having " no good eare, he was afterwards biſhop of Durham; Matthew " Hutton, M. A. an exellent violiſt; Thom. Ken, of New Coll. " afterwards biſhop of Bath and Wells, he would be ſometimes a- " mong them and ſing his part; Chriſt. Jefferyes, a junior ſtudent " of Ch. Ch. excellent at the organ and virginals, or harpſicon, " having been trained up to thoſe inſtruments by his father Georg " Jeffryes, organiſt to King Charles I. at Oxon. Richard Rhodes, " another junior ſtudent of Ch. Ch. a confident Weſtmonaſterian, " a violiniſt to hold between his knees.

" Theſe did frequent the weekly meetings, and by the help of " publick maſters of Muſick, who were mixed with them, they were " much improved. Narciſſus Marſh would come ſometimes a- " mong them, but ſeldom played, becauſe he had a weekly meeting " in his chamber, where maſters of Muſick would come, and ſome " of the company before-mentioned. When he became principal " of St. Alban's hall, he tranſlated the meeting thither, and there it " continued, when that meeting at Mr. Ellis's houſe was given

" over,

" over, and ſo it continued till he went over to Ireland, where he " became afterwards archbiſhop of Tuam.

" After his majeſty's reſtoration, when the maſters of Muſick " were reſtored to their ſeveral places that they before had loſt, or " gotten other preferment, the weekly meetings at Mr. Ellis's houſe " becan to decay, becauſe they were only held up by ſcholars who " wanted directors and inſtructors. So that theſe meetings were " not continued above 2 or 3 yeares, and I think they did not go " beyond 1662."

Our Oxford annaliſt terminates his account of the muſical tranſactions of that univerſity, during the Interregnum, by the following anecdote.

" In Oct. 1659, James Quin, M. A. and one of the ſenior ſtu- " dents of Ch. Ch. a Middleſex man borne, but ſon of Walter " Quin, of Dublin, died in a crazed condition. A. W. had ſome " acquaintance with him, and hath ſeveral times heard him ſing " with great admiration. His voice was a baſs, and he had a great " command of it. 'Twas very ſtrong and exceeding trouling, but " he wanted ſkill, and could ſcarce ſing in conſort. He had been " turned out of his ſtudent's place by the viſitors; but being well " acquainted with ſome great men of thoſe times, that loved Mu- " ſick, they introduced him into the company of Oliver Cromwell, " the protector, who loved a good voice and inſtrumental Muſick " well. He heard him ſing with very great delight (*m*), liquored " him with ſack, and in concluſion ſaid: *Mr. Quin, you have done* " *very well, what ſhall I do for you?* To which Quin made an- " ſwer with great compliments, of which he had command with a " great grace, that *your highneſs would be pleaſed to reſtore him to* " *his ſtudent's place*; which he did accordingly, and ſo kept it to his " dying day."

If this minute and indiſcriminate antiquary and biographer is ſometimes thought to want taſte and ſelection ſufficient to give his records due weight, it muſt be aſcribed to the conſtant habit he was in of journalizing, collecting anecdotes, and making memorandums of every perſon, tranſaction and circumſtance that arrived at his

(*m*) Here's a *man* who though he ſeems to have had *Muſic in his ſoul*, yet it did not render him *unfit for treaſons, ſtratagems, and ſpoils.*

knowledge,

knowledge, in the uncouth and antiquated language of his early youth. For this dialect being inelegant and vulgar, even when he learned it, renders his writings frequently ridiculous, though they contain ſuch information as can be no where elſe obtained. But the few opportunities he had of knowing the gradual changes in our colloquial dialect, by converſing with men of the world, or even the language of elegant books by his favourite courſe of reading, degrade him to a level with writers infinitely his inferiors both in uſe and entertainment. An excellent apology has been made for his imperfections by the editor of his life, written by himſelf, and publiſhed, 1772; which is ſo intereſting, that he muſt be an incurious enquirer, indeed, who, having dipped into it, is not ſufficiently faſcinated by the original ſimplicity of the ſtyle and importance of many of the anecdotes, to give it an entire peruſal before he lays it down. Ant. Wood was credulous, and perhaps too much an enthuſiaſt in Muſic to ſpeak of its effects with critical and philoſophical preciſion; however, without his aſſiſtance, the ſtate of the art at Oxford, and the academical honours beſtowed on its profeſſors, as well as memorials of their lives and works, would have been difficult to find. Upon his deciſions in matters of taſte, we are not always perhaps implicitly to rely. The high character he has given Dr. Wilſon's productions and abilities may have proceeded from want of experience, knowledge, and penetration into the finer parts of the art; and as to Dr. Rogers, his judgment of him ſeems to have been manifeſtly warped by friendſhip. Yet, upon the whole, it muſt be allowed that it is only from ſuch minute records as thoſe of A. W. that any true and ſatisfactory knowledge can be acquired of the characters, manners, and domeſtic occurrences of our anceſtors. The great features of hiſtory, and the events which occaſion the ruin or proſperity of a ſtate, muſt be nearly the ſame in every age and country; but comforts, conveniences, and the diſtreſſes of private life, furniſh the mind with reflexions far more varied and intereſting to the generality of mankind, than the riſe of ſtates or downfal of kings and heroes.

CHARLES II.

The nation tired of the gloomy and tyrannical government of Cromwell, manifeſted how much they languiſhed for the reſtoration of Royalty, by the degree of enthuſiaſm and intoxication with which they received the ſon of their murdered ſovereign. After the fatal diſputes concerning regal prerogative, and the noble ſtruggle made at the beginning of the troubles, by men of principle, with motives truly honeſt and patriotic; it ſeems as if this had been one of thoſe favourite moments for amicably ſettling the limits of power and extent of civil liberty, which nothing but a ſimilar concuſſion and total diſſolution of ancient compacts, could again produce. Charles, at a diſtance from the throne, would chearfully have ſubmitted to terms, which, when he had aſcended it, he oppoſed with all the power with which he was haſtily inveſted. This was a time for a new, clear, comprehenſive, and indiſputable *Magna Charta*, which would have preſerved our future kings from violent encroachments on their juſt and conſtitutional rights, and the people from invaſions of their liberties, and all the turbulence, tumults, and diſaffection, which have ſince appeared in ſo many different ſhapes.

The republican and fanatical ſpirit, though by no means annihilated, was, however, obliged to give way to the riotous and unbounded joy of the adherents to royalty, and friends to ancient eſtabliſhments, in church and ſtate. It is not difficult to imagine how their exultation would operate in ſuch circumſtances: indeed, that delight muſt be exceſſive, which can make ſo great a part of a nation unanimous in forgetting, or at leaſt neglecting, their own intereſts. Charles's anceſtors had been accuſtomed to *free-gifts*, ſome of which had more the appearance of extorted ſurrenders of property, than emanations of love and liberality; but now it ſeems as if the nation would not only have willingly parted with all their ancient charters, but titles to eſtates and moſt valuable poſſeſſions, to pleaſe and gratify the immediate deſcendant of that prince who had ſo lately loſt his head on a ſcaffold! Thus are men governed! not by reaſon or eſtabliſh-

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ed forms, but by the paſſions that are afloat, and accidental circumſtances of the times; which, like volcanic eruptions, are equally unforeſeen and irreſiſtible.

The reſtoration of monarchy, and religious eſtabliſhments, drew from their retreats all the ſurviving muſicians who had been degraded and involved in the calamities occaſioned by the Civil War, and ſubverſion of the national government and eſtabliſhed church. Many had died in, and during, the conflict. No more than nine of the ſix and twenty biſhops were living; and death had probably made the like havoc among other orders of men, in proportion to age and numbers. Of thoſe that fell by the ſword, I know not the exact calculation; but, except archbiſhop Laud, the prelates may be ſuppoſed to have died in their beds. Of the gentlemen of Charles the Firſt's chapel, none ſeem to have claimed their former ſtation, but Dr. Wilſon, Chriſtopher Gibbons, and Henry Lawes. The laſt, indeed, did not long ſurvive the Reſtoration.

When the liturgy had been declared by an ordinance paſſed in the Houſe of Lords, Jan. 4th, 1644, a *ſuperſtitious ritual*, the Directory, publiſhed by the aſſembly of divines at Weſtminſter, to whom the parliament referred all matters concerning religion, eſtabliſhed a new form of divine worſhip, in which no Muſic was allowed but pſalm-ſinging, for which the following rules were enjoined.

"It is the duty of Chriſtians to praiſe God publickly by ſing-
"ing of pſalms together, in the congregation, and alſo privately
"in the family. In ſinging of pſalms the voice is to be audibly
"and gravely ordered; but the chief care muſt be to ſing with
"underſtanding and with grace in the heart, making melody unto
"the Lord. That the whole congregation may join herein, every
"one that can read is to have a pſalm-book, and all others, not
"diſabled by age or otherwiſe, are to be exhorted to learn to read.
"But for the preſent, where many in the congregation cannot read,
"it is convenient that the miniſter, or ſome fit perſon appointed by
"him and the other ruling officers, do read the pſalm, line by line,
"before the ſinging thereof (*n*)."

(*n*) The Methodiſts, and ſome of our pariſh-clerks, ſtill adhere to this cuſtom.

In the opinion of thoſe that were then in power, it was thought neceſſary for the promotion of true religion, that no organs ſhould be ſuffered to remain in the churches; that choral-books ſhould be torn and deſtroyed; painted glaſs windows broken; the cathedral ſervice totally aboliſhed; and that thoſe retainers to the church, whoſe function had been to aſſiſt in ſuch profane vanities, ſhould betake themſelves to ſome employment leſs offenſive to the Lord. In conſequence of theſe tenets, collegiate and parochial churches had been ſtripped of their organs and ornaments; monuments defaced; ſepulchral inſcriptions engraven on braſs torn up; libraries and repoſitories ranſacked for muſical ſervice-books of every kind, which being all deemed alike ſuperſtitious and ungodly, were committed to the flames, or otherwiſe deſtroyed, and the utmoſt efforts uſed at total extirpation. And, indeed, their endeavours had been ſo effectual, that when the heads of the church ſet about re-eſtabliſhing the cathedral ſervice, it was equally difficult to find inſtruments, performers, books, and ſingers able to do the requiſite duty. For organ builders, organ players, and choirmen, having been obliged to ſeek new means of ſubſiſtence, the former became common carpenters and joiners; and the latter, who did not enter into the king's army, privately taught the lute, virginal, or ſuch miſerable pſalmody as was publickly allowed.

Child, Chriſtopher Gibbons, Rogers, and Wilſon, were created doctors, and theſe, with Low of Oxford, though advanced in years, were promoted; Child, Gibbons, and Low, were appointed organiſts of the Chapel Royal, and Capt. Henry Cook maſter of the children (*o*). Gibbons was likewiſe organiſt of Weſtminſter Abbey; Rogers, who had formerly been organiſt of Magdalen College, Oxford, was preferred to Eton; Wilſon had a place both in the Chapel and Weſtminſter Abbey; and Albertus Bryne, a ſcholar of John Tomkins, was appointed organiſt of St. Paul's, where he had been brought up.

(*o*) Cook had been bred up in the King's Chapel, but quitted it at the beginning of the Rebellion; and, in 1642, obtaining a captain's commiſſion, he retained the title of *captain* ever after.

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In this manner the ſeveral choirs throughout the kingdom were gradually ſupplied with able maſters. At firſt, however, for want of boys capable of performing the duty, the treble parts were either played upon cornets, or ſung by men in falſet. And, indeed, the cathedral ſervice had ſo long been laid aſide, that ſcarcely any two organiſts in country cathedrals performed it alike; till the appearance of a little book of inſtructions, which had been drawn up by Edward Low, and printed at Oxford in 1661, entitled, "Some ſhort "Directions for the Performance of Cathedral Service." Low, who had been brought up in Saliſbury cathedral, and appointed organiſt of Chriſt-church, Oxford, in 1630, was, for ſome time, according to Ant. Wood, deputy Muſic-profeſſor to Dr. Wilſon, and upon Wilſon's quitting the Univerſity, he was appointed to ſucceed him in the profeſſorſhip. Wood ſays, though he was never honoured with a degree, he was eſteemed a very judicious man in his faculty. His book was reprinted in 1664, under the title of "A "Review of ſome ſhort Directions for the Performance of Cathe- "dral Service." Nothing of this kind had appeared ſince Marbeck's book, in 1550, deſcribed in Vol. II. p. 578; and as it is now more than 120 years ſince the ſecond edition of Low's little tract was publiſhed, it ſeems high time for another to be drawn up by ſome able and regular bred organiſt, or choral performer, in one of the choirs of the metropolis.

The ſervices and anthems at firſt chiefly uſed were thoſe contained in Barnard's printed collection, with ſuch others as could be recovered in manuſcript, till new compoſitions were added by the reinſtated and new-appointed maſters.

As to organs, the difficulty of procuring them, upon ſhort notice ſeems to have been greater than of finding either performers or Muſic to perform: for, except Dallans, Looſemore of Exeter, Thamar of Peterborough, and Preſton of York, ſcarce a tolerable organ-builder could be found in the whole kingdom. After the ſuppreſſion of cathedral ſervice and prohibition of the liturgy, ſome of the eccleſiaſtical inſtruments had been ſold to private perſons, and others but partially deſtroyed; theſe being produced, were haſtily repaired

and erected for preſent uſe by the workmen juſt mentioned. Dallans, indeed, is ſaid to have been employed to build a new organ for St. George's chapel, at Windſor; which perhaps, from the haſte with which it was conſtructed, though its appearance was beautiful and magnificent, did not prove ſo excellent as was expected.

A ſufficient number of workmen for the immediate ſupply of cathedrals and pariſh churches, with organs, not being found in our own country, it was thought expedient to invite foreign builders of known abilities to ſettle among us; and the premiums offered on this occaſion brought over the two celebrated workmen, Smith, and Harris.

BERNARD SCHMIDT, as the Germans write the name, brought over with him from Germany, of which country he was a native, two nephews, Gerard and Bernard, his aſſiſtants; and to diſtinguiſh him from theſe, as well as to expreſs the reverence due to his abilities, which placed him at the head of his profeſſion, he was called FATHER SMITH. The firſt organ he engaged to build for this country, was for the Royal Chapel at Whitehall, which being haſtily put together, did not quite fulfil the expectations of thoſe who were able to judge of its excellence. An organ is ſo operoſe, complicated, and comprehenſive a piece of mechaniſm, that to render it complete in tone, touch, variety, and power, excluſive of the external beauty and majeſty of its form and appearance, is perhaps one of the greateſt efforts of human ingenuity and contrivance. It was probably from ſome ſuch early failure, that this admirable workman determined never to engage to build an organ upon ſhort notice, nor for ſuch a price as would oblige him to deliver it in a ſtate of leſs perfection than he wiſhed. And I have been aſſured by Snetzler, and by the immediate deſcendants of thoſe who have converſed with father Smith, and ſeen him work, that he was ſo particularly careful in the choice of his wood, as never to uſe any that had the leaſt knot or flaw in it; and ſo tender of his reputation, as never to waſte his time in trying to mend a bad pipe, either of wood or metal; ſo that when he came to voice a pipe, if it had any radical defect, he inſtantly threw it away, and made another. This, in a great meaſure,

ture, accounts for the equality and ſweetneſs of his ſtops, as well as the ſoundneſs of his pipes, to this day.

Smith had not been many months here, before HARRIS arrived from France, with his ſon *René Renatus*, an ingenious and active young man, to whom he had confided all the ſecrets of his art. However, they met with but little encouragement at firſt, as Dallans and Smith had the chief buſineſs of the kingdom; but upon the deceaſe of Dallans, who died while he was building an organ for the old church at Greenwich, 1672, and of the elder Harris, who did not long ſurvive him, the younger became a very formidable rival to Smith.

The contention between theſe eminent artiſts at the time of erecting the admirable organ which ſtill ſtands in the Temple-church, was carried on with ſuch ſpirit, not to ſay violence, as perhaps never happened before, or ſince, on a ſimilar occaſion.

About the latter end of King Charles the Second's reign, the maſter of the Temple and the benchers being determined to have as complete an organ erected in their church as poſſible, received propoſals from both theſe eminent artiſts, backed by the recommendation of ſuch an equal number of powerful friends and celebrated organiſts, that they were unable to determiue among themſelves which to employ. They therefore told the candidates, if each of them would erect an organ, in different parts of the church, they would retain that which, in the greateſt number of excellences, ſhould be allowed to deſerve the preference. Smith and Harris agreeing to this propoſal, in about eight or nine months, each had, with the utmoſt exertion of his abilities, an inſtrument ready for trial. Dr. Tudway living at the time, the intimate acquaintance of both, ſays that Dr. Blow and Purcell, then in their prime, performed on father Smith's organ, on appointed days, and diſplayed its excellence; and, till the other was heard, every one believed that this muſt be choſen.

'Harris employed M. Lully, organiſt to Queen Catharine, a very eminent maſter, to touch his organ, which brought it into favour; and

and thus they continued vying with each other, for near a twelve-month.

At length, Harris challenged father Smith to make additional reed-ſtops in a given time; theſe were the vox-humana, *Cromorne* (*p*), the double Courtel, or double baſſoon, and ſome others.

The ſtops which were newly invented, or at leaſt new to Engliſh ears, gave great delight to the crouds who attended the trials; and the imitations were ſo exact and pleaſing on both ſides that it was difficult to determine who had beſt ſucceeded. At length, the deciſion was left to lord chief juſtice Jefferies, afterwards King James the Second's pliant chancellor, who was of that ſociety, and he terminated the controverſy in favour of father Smith; ſo that Harris's organ was taken away without loſs of reputation, having ſo long pleaſed and puzzled better judges than Jefferies (*q*).

The Hon. Roger North, who was in London at the time of the contention at the Temple-church, ſays, in his Memoirs of Muſic, that the competition between father Smith and Harris, the two beſt artiſts in Europe, was carried on with ſuch violence by the friends of both ſides, that they "were juſt not ruined." Indeed, old Roſeingrave aſſured me, that the partizans for each candidate, in the fury

(*p*) Not *Cremona*, or violin ſtop, as Dr. Tudway calls it, nor does the *double Curtel* mean the baſe flute. See *Walther's Dict.*

Cremorne means *ſoft horn*, and *double Courtaud*, or *Curtel*, the *double baſſoon*.

(*q*) Harris's organ, after its rejection at the Temple, was part of it erected at St. Andrew's, Holborn, and part in the cathedral of Chriſt-church, Dublin; but about thirty years ago, Byfield having been ſent for to repair the latter, he prevailed on the chapter to have a new inſtrument, taking the old organ in exchange, as part of payment. Soon after, having had an application from the corporation of Lynn Regis, in Norfolk, to build them a new organ for St. Margaret's church, he wiſhed very much to perſuade them to purchaſe the inſtrument made by Harris, which had been a ſecond time excommunicated; but being already in poſſeſſion of an *old* organ, they determined to have a new one; and, by the advice of the author of this book, employed Snetzler to conſtruct one, which he did very much to his own credit and their ſatisfaction, conſiſting of thirty ſtops, three ranks of keys, and full compaſs. One of the metal ſtops of this inſtrument, called the *borduun*, is an octave below the open diapaſon, and has the effect of a double baſe in the chorus. It was in the Lynn organ that this builder firſt introduced that ſweet ſtop called the *dulciana*, which he and Green have ſince ſo happily introduced as a ſolo ſtop, in their chamber organs. Part of the old organ at Lynn had been made by Dallans, the reſt by ſome more ancient workman; as the wooden pipes were ſo worm-eaten as to fall to pieces when taken out to be cleaned. Upon the church-wardens aſking Snetzler what this old inſtrument would be worth if repaired, he ſaid, "if they would lay out a hundred pounds upon it, perhaps it would then be worth fifty."

of

of their zeal, proceeded to the moſt miſchievous and unwarrantable acts of hoſtilities; and that in the night, preceding the laſt trial of the reed-ſtops, the friends of Harris cut the bellows of Smith's organ in ſuch a manner, that when the time came for playing upon it, no wind could be conveyed into the wind-cheſt.

As the benchers of the Inner and Middle Temple are at all the expence of the organ in their church, and conſequently appoint the maker, tuner, and players upon it themſelves, in order to have this part of divine ſervice as perfect as poſſible, they have the inſtrument tuned every Saturday, for which a ſalary of £. 20 a year is allowed; and that this excellent inſtrument may be the more ſeldom conſigned to the hands of clumſy aſſiſtants, each of the ſocieties elects an organiſt, at a ſalary of £. 50 (r).

Beſides the ſweetneſs of the ſeveral ſtops, and power of the chorus, in order to render the tuning more perfect, two of the five ſhort keys are divided in the middle, and communicate to two different ſets of pipes: ſo that G♯ and Ab, D♯ and Eb, are not ſynonimous ſounds.

It being the faſhion, during the latter end of the laſt century, to erect organs in the principal pariſh churches of the city of London, Harris ſeems to have built a greater number than Smith; among theſe ſome are thought very excellent, ſuch as the organ at St. Mary Ax, St. Bride's, St. Lawrence, near Guildhall, and others (s).

In

(r) The firſt organiſt of this church was Francis Piggot, who dying in 1704, was ſucceeded by his ſon. Upon the death of the younger Piggot, in 1726, Mr. Stanley was elected; and when I firſt arrived in London, 1744, Mr. James Vincent, ſon to Mr. Vincent of the guards, and brother to the performer on the hautbois, was his colleague. Mr. Jones, one of the preſent organiſts, was elected by the benchers, at the deceaſe of Mr. Vincent, about the year 1754.

(s) It is not eaſy to diſcover what is meant by a late writer, when he ſays, that "the organs made by Smith, though, in reſpect of the workmanſhip, they are far "ſhort of thoſe of Harris, and even of Dallans, are juſtly admired." If the utmoſt care in the choice of the wood, and compoſition of the metal; the neateſt and moſt happy manner poſſible of forming and voicing them; together with the moſt grateful ſweetneſs, and durability of his pipes, may be called good workmanſhip, ſurely father Smith cannot, without injuſtice, be denied that praiſe in its full extent.——That part of the organ which was originally built for the Temple-church by Harris, and ſent to Dublin, was ſold after the death of the elder Byfield, by his widow, Harris's daughter, to Wolverhampton, for £. 500. It ſtill ſtands in the church of that town, and is thought a very good inſtrument. The number of organs built and enriched with new ſtops by

In conſequence of the reputation which father Smith had acquired by every piece of work he had put out of his hands, ſince the organ at Windſor, he was employed to build an inſtrument for the cathedral of St. Paul; which is generally allowed to have the ſweeteſt tone (except that at the Temple), the moſt noble chorus, and a ſwell which produces the fineſt effects of any in the kingdom. In ſhort, it is an inſtrument in every reſpect worthy of that beautiful and ſtupendous ſtructure (*t*). It ſeems as if Harris had been a candidate for building St. Paul's organ, as well as that at the Temple; for in the Spectator, No 552, for Dec. 3. 1712, a propoſal of Mr. Renatus Harris is recommended in the following words: "The ambition of this artificer is to erect an organ in St. Paul's cathedral, "over the weſt door, at the entrance into the body of the church, "which in art and magnificence ſhall tranſcend any work of that "kind ever before invented. The propoſal in perſpicuous language "ſets forth the honour and advantage ſuch a performance would "be to the Britiſh name, as well as that it would apply the power of "ſounds in a manner more amazingly forcible, than perhaps has yet "been known, and I am ſure to an end much more worthy. Had "the vaſt ſums which have been laid out upon operas without ſkill "or conduct, and to no other purpoſe but to ſuſpend or vitiate our "underſtandings, been diſpoſed this way, we ſhould now perhaps "have an engine ſo formed, as to ſtrike the minds of half a people

by father Smith is prodigious, and their fame equal to that of the pictures or ſingle figures of Raphael. A ſingle ſtop known to be of his workmanſhip is ſtill invaluable. The touch and general mechaniſm of modern inſtruments are certainly ſuperior to thoſe of Smith; but, for ſweetneſs of tone, I have never met with any pipes that have equalled his in any part of Europe. At Oxford he built the organ at Chriſt church and St. Mary's; at Cambridge that of Trinity College; and in London thoſe of St. Margaret, Weſtminſter; St. Mary at Hill; St. Clement Danes; and others, all excellent.

(*t*) It is ſaid, that notwithſtanding the power of the chorus of this admirable inſtrument, ſeveral more excellent ſtops were made for it, which lay many years uſeleſs in the veſtry, but for which Sir Chriſtopher Wren, tender of his architectural proportions, would never conſent to let the caſe be ſufficiently capacious to receive. And there is little doubt but that he had reaſon and ſcience on his ſide. Indeed, I cannot help wiſhing, much as I admire the inſtrument, that it had been *entirely* kept out of its preſent ſituation, and placed on one ſide of the choir, that the whole extent of the ſtructure from weſt to eaſt might be ſeen, like St. Peter's at Rome, its prototype, at one glance. This was formerly the general place allotted to the organ in our cathedrals. At Canterbury its ſituation is ſtill on the north ſide of the choir. At Cheſter the ſmall primitive organ of that cathedral is ſtill ſtanding on the left ſide of the choir, though that which is now uſed is at the weſt end.

"at

"at once, in a place of worſhip, with a forgetfulneſs of preſent care "and calamity, and a hope of endleſs rapture, joy, and hallelujah "hereafter (*u*)."

The eſtabliſhment of Charles the Second's Chapel, at the time of the coronation, appears by the following entry in the cheque-book.

April the 23d, being St. George's day, 1661.

Dr. Walter Jones, ſubdean.

Roger Nightingale
Ralph Amner
Philip Tinker
John Sayer
Durant Hunt
George Low
Henry Smith
William Tucker
} miniſters.

Edward Lowe
Willliam Child
Chriſtopher Gibbons
} organiſts.

Henry Cook, maſt. of the children
Henry Lawes, clerk of the cheque

Thomas Piers
Thomas Hazzard
John Harding
} gent.

William Howes
Thomas Blagrave
Gregory Thorndall
Edward Bradock
Henry Purcell
James Cob
Nathaniel Watkins
John Cave
Alfonſo Marſh
Raphael Courteville
Edward Colman
Thomas Purcell
Henry Froſt
John Goodgroom
George Betenham
Matthew Pennel
} gentlemen.

(*u*) As this is one of Steel's papers it is probable that Harris had acquired his patronage and friendſhip by lending or building an inſtrument for his concert-room, in York-Buildings. If he had not been biaſſed by ſome means or other, and had been a real judge of what he recommended, he would certainly have inſerted the name of Bernard Smith in his paper, inſtead of Renatus Harris. When the profeſſional merit of two artificers is not very unequal, ſmall and often latent conſiderations turn the ſcale: acquaintance, figure, countenance, addreſs, the miſrepreſentation and prejudice of others, all, or any one of them operating, will tear the bandage from the eyes of Juſtice.

The organ builders who ſucceeded father Smith and Harris were Schreider, who built the organ in St. Martin's in the Fields, which King George I. preſented to the church upon being choſen church-warden of the pariſh ſoon after his majeſty's arrival in England; Schwarbrook, another German, who built ſeveral organs, but repaired more; with Byfield, Bridge, and Jordan, who after ſeverally diſtinguiſhing themſelves, entered into partnerſhip and had nearly the whole buſineſs of the kingdom to themſelves; till Snetzler, by the inſtrument he made for Lynn Regis, gave ſuch a ſpecimen of his abilities that he was ſoon called to almoſt every quarter of the kingdom. At preſent Green, an Engliſhman and an excellent mechanic, is deſervedly in poſſeſſion of the public favour.

Thomas Haynes, Serjeant of the Veſtry.
William Williams, Yeoman.
George Whitaker, Yeoman.
Auguſtine Cleveland, Groom.

" At which time every gentleman of the chapel in orders had " allowed to him for a gown five yards of fine ſcarlet; and the reſt " of the gentlemen being laymen, had allowed unto each of them " foure yards of the like ſcarlet."

The ſalaries of the gentlemen of the chapel had been augmented both by James I. and Charles I. and in the year 1663 Charles II. by the privy-ſeal, farther augmented them to ſeventy pounds a year; and granted to Capt. Cook and his ſucceſſors in office, thirty pounds a year, for the diet, lodging, waſhing, and teaching each of the children of the Chapel Royal. A copy of this grant is entered in the cheque-book, and ſaid to have been obtained by the ſolicitation of Mr. Cook.

The ſmall ſtock of choral Muſic with which the chapel began, becoming in a few years ſomewhat leſs delightful by frequent repetion, the King perceiving a genius for compoſition in ſome of the young people of the chapel, encouraged them to cultivate and exerciſe it; and many of the firſt ſet of choriſters, even while they were children of the chapel, compoſed anthems and ſervices that are ſtill uſed in our cathedrals. Theſe, by the King's ſpecial command, were accompanied by violins, cornets, and ſacbuts, to which inſtruments introductory ſymphonies and ritornels were given, and the performers of them placed in the organ-loft.

Dr. Tudway, in the dedication to the ſecond volume of his manuſcript Collection of Engliſh Church-muſic to lord Harley, aſſigns the following reaſons for the change of ſtyle in the Muſic of the Chapel Royal, by a mixture of what he terms theatrical and ſecular.

" The ſtandard of Church Muſic begun by Mr. Tallis, Mr. Bird, " and others, was continued for ſome years after the Reſtauration, " and all compoſers comformed themſelves to the pattern which " was ſet them.

" His

" His majeſty, who was a briſk and airy prince, coming to the " crown in the flower and vigour of his age, was ſoon, if I may ſo " ſay, tired with the grave and ſolemn way which had been eſta- " bliſhed by Tallis, Bird, and others, ordered the compoſers of his " chapel to add ſymphonies, &c. with inſtruments to their anthems; " and thereupon eſtabliſhed a ſelect number of his private Muſic to " play the ſymphony and ritornellos which he had appointed.— " The old maſters of Muſic, Dr. Child, Dr. Gibbons, Mr. Low, " &c. organiſts to his majeſty, hardly knew how to comport them- " ſelves with theſe new-fangled ways, but proceeded in their com- " poſitions, according to the old ſtyle, and therefore there are only " ſome ſervices and full anthems of theirs to be found.

" In about 4 or 5 years time, ſome of the forwardeſt and bright- " eſt children of the chapel, as Pelham Humphrey, John Blow, &c. " began to be maſters of a faculty in compoſing; this his majeſty " greatly encouraged, by indulging their youthful fancies, ſo that " every month, at leaſt, they produced ſomething new of this kind. " In a few years more, ſeveral others, educated in the chapel, pro- " duced their compoſitions in this ſtyle; for otherwiſe it was in vain " to hope to pleaſe his majeſty."

CAPTAIN HENRY COOK, appointed maſter of the children of the Chapel Royal at the Reſtoration, according to Ant. Wood's MS. Memoirs in the Aſhmol. Library, " was eſteemed the beſt muſician " of his time to ſing to the lute, till Pelham Humphrey, his ſcholar, " came up, after which he died of grief."

We are told in the continuation of Sir Richard Baker's Chronicle, that Matthew Lock ſet the Muſic for Charles the Second's public entry, and Capt. Henry Cook for his coronation. A hymn of his compoſition, in four parts, is likewiſe ſaid to have been performed inſtead of the litany in the chapel of St. George, at Windſor, by order of the ſovereign and knights of the Garter, on the 17th of April, 1661. None of his Church Muſic was printed (*x*), and, in-

(*x*) In Chriſt-church College Library there is a MS. folio volume of Services and Anthems by Blow, Gibbons, Lock, Goodſon ſen. and *Capt. Henry Cook*. Dr. Tudway has inſerted none of Cook's compoſitions in his Harleian Collection of Engliſh Church Muſic.

deed,

deed, if we may judge of that by his few ſecular compoſitions diſperſed in the collections of the times, he was little fitted for the high office to which he was appointed at the Reſtoration.

In the ſecond part of Playford's *Muſical Companion*, 1667, there are two or three of his ſongs, which are dry, ill-accented, and equally deſtitute of melody and maſterly harmony. However, he had the merit, or at leaſt good fortune, to be the maſter of three boys among the children of the chapel, who gave very early teſtimonies of their genius and progreſs in compoſition. Theſe were Pelham Humphrey, John Blow, and Michael Wiſe, who, even while they were choriſters in the chapel, produced verſe-anthems far ſuperior in melody and deſign to any that our church could boaſt anterior to Purcell.

PELHAM HUMPHREY after continuing in the Chapel Royal, as a ſinging-boy, from the Reſtoration till he loſt his treble voice, was admitted a gentleman of his majeſty's chapel, Jan. 3d, 1666; and on the death of Cook, in 1672, was appointed maſter of the children. He did not, however, long fill this honourable ſtation, as he died, very much regretted, at the early age of twenty-ſeven, in 1674.

His choral compoſitions are numerous, for ſo ſhort a life; as, beſides his ſeven full and verſe anthems, printed by Dr. Boyce, there are five preſerved in ſcore by Dr. Aldrich, in Chriſt-church, Oxford; and ſix in Dr. Tudway's Collection, Britiſh Muſeum, that have never been printed.

As French Muſic was much better known in England during the reign of King Charles II. than Italian, there are in the melody of this compoſer and in that of Purcell, paſſages which frequently remind us of Lulli, whom King Charles pointed out to his muſicians as a model. Indeed, it is ſaid that Humphrey was ſent to Paris by the King, in order to ſtudy under Lulli; and that, beſides his merit in compoſition, he was an excellent performer on the lute. Indeed, he ſeems to have been the firſt of our eccleſiaſtical compoſers who had the leaſt idea of muſical pathos in the expreſſion of words, implying ſupplication or complaint.

His

His anthem for three voices, *Have mercy upon me O God*, has great merit on the ſide of expreſſion, for the time in which it was compoſed, as well as harmony, in which there are ſeveral combinations that ſeem new and boldly hazarded for the firſt time, at leaſt in choral Muſic *(y)*.

In his verſe anthems, many new effects are produced by modulation and notes of taſte and expreſſion (*z*).

The favourite interval in the melody of this compoſer is the falſe 5th, and, if it be true, as related by Dr. Boyce, that Humphrey ſtudied under Lulli at Paris, he probably acquired his partiality for this interval there, as it has long been in great favour in the ſerious French opera.

It is ſomewhat remarkable, that all the ſeven-verſe anthems which Dr. Boyce has inſerted in his collection, by this plaintive compoſer, ſhould be in flat keys; moſt of them in C and F minor, which are much out of tune on the organ by the uſual temperament of that inſtrument; however, if well ſung, theſe crude chords may add to the melancholy caſt of the compoſitions.

JOHN BLOW, born at North Collingham, in Nottinghamſhire, was likewiſe one of the firſt ſet of children of the Chapel Royal after the Reſtoration, that was brought up under Capt. Cook. He likewiſe received inſtructions from Hingeſton, domeſtic organiſt to Oliver Cromwel, and Dr. Chriſt. Gibbons. In 1673, he was ſworn one of the gentlemen of the chapel; and in 1674, upon the deceaſe of Humphrey, appointed maſter of the children. In 1685, he was nominated one of the private Muſic to King James II. and in 1687,

(*y*) Such as, in the firſt movement, a ſharp 5th to Bb (Boyce, Vol. II. p. 235), uſed as an appoggiatura or note of taſte; and the $\frac{6}{4}$♮ to Ab uſed repeatedly in an unuſual manner, with very good effect. P. 238, l. i. bar 4. the extreme ſharp 6th to Ab, though now ſo common, had not made its way into our church, to my knowledge, before.

L. iii. bar 3. the E natural againſt B flat *à pedale* in the baſe, is a note of taſte and feeling that required conſiderable courage to venture, in thoſe days of rigid rule and ſimplicity.

(*z*) See Boyce, Vol. III. p. 175. where the flat 3d and ſharp 4th was then a new combination, in the church at leaſt. But the natural 3d and flat 6th to Eb, in the ſame page, was not new, for it appears in the works of all the compoſers of the laſt century; and yet I never can let it paſs uncenſured. The three 5ths at the end of the movement, I can much more readily pardon, as two of them are falſe.

he

he was likewiſe appointed almoner and maſter of the choriſters in the cathedral church of St. Paul; but, in 1693, he reſigned this laſt place in favour of his ſcholar Jeremiah Clark.

Blow had his degree of doctor in Muſic conferred on him by the ſpecial grace of archbiſhop Sancroft, without performing an exerciſe for it in either of the Univerſities. On the deceaſe of Purcell, in 1695, he was elected organiſt of St. Margaret's, Weſtminſter. And, in 1699, appointed compoſer to the chapel of their majeſties, King William and Queen Mary, at a ſalary of £. 40 a year, which afterwards was augmented to £. 73. A ſecond compoſer, with the like appointment, was added in 1715, when John Weldon was ſworn into that office; at which time it was required that each ſhould produce a new anthem on the firſt Sunday of his month of waiting.

That Blow was a compoſer of anthems, while a ſinging-boy in the Chapel Royal, appears from Clifford's Collection of the Words of the Services and Anthems uſed in our collegiate and cathedral Churches, 1664(*a*); for among the eccleſiaſtical compoſers mentioned in this book, amounting to upwards of ſixty, are included the names of Pelham Humphrey, John Blow, and Robert Smith, children of his majeſty's chapel. Humphrey was born in 1647, and Blow in 1648; ſo that at the Reſtoration, the firſt being only thirteen, and the ſecond but twelve, their compoſing anthems fit for the Chapel Royal, before they had attained the age of ſixteen or ſeventeen, would now be regarded as more wonderful proofs of precocity, if Purcell, ſoon after, at a more early period of his life, had not produced compoſitions that were ſtill ſuperior to theſe.

Dr. Blow died in 1708, at ſixty years of age; and though he did not arrive at great longevity, yet, by beginning his courſe, and mounting to the ſummit of his profeſſion ſo early, he enjoyed a proſperous and eventful life. His compoſitions for the church, and

(*a*) The Rev. James Clifford, the compiler of this uſeful little book, according to Ant. Wood, was a minor canon of St. Paul's cathedral, and chaplain to the honourable ſociety of Serjeant's Inn, Fleet-ſtreet. He died about the year 1700.

his

his ſcholars who arrived at eminence, have rendered his name venerable among the muſicians of our country (*b*).

Though his Church Muſic was never collected in a body, yet, beſides the three ſervices and ten full and verſe anthems printed by Boyce, in Dr. Tudway's MS. Collection nineteen of his choral productions have been preſerved; and in Dr. Aldrich's Collection in Chriſt-church there are five more. The aggregate of which, amounting to upwards of forty different compoſitions of this elaborate kind, is but a ſmall part of what might be found in the chapel and choir-books of our cathedrals.

Some of his choral productions are doubtleſs in a very bold and grand ſtyle; however, he is unequal, and frequently unhappy, in his attempts at new harmony and modulation; but, as a compoſer who ranked ſo high among our moſt claſſical maſters ſhould not be praiſed or cenſured indiſcriminately, I ſhall point out a few inſtances of his great, and, to my conceptions, unwarrantable licentiouſneſs, as a contrapuntiſt.

I am as ſorry to ſee, as to ſay, how confuſed and inaccurate a harmoniſt he was; but as it is neceſſary to ſpeak of an artiſt ſo celebrated and honoured by his cotemporaries, to diſſemble his faults would ſurpaſs candour, and incur the cenſure of ignorance and partiality; for it is as much the duty of an hiſtorian to blame as to praiſe, when juſtice and integrity require it. Indeed, upon whatever ſubject a man writes, he ſhould aſpire at nothing ſo much as ſpeaking truth, if he wiſhes for the approbation of his conſcience, which is not only the moſt comfortable of all praiſe, but luckily the moſt within his own power. The abilities of the dead, I can have no intereſt in depreciating; and if my opinion ſhould be unjuſt, the miſchief will recoil on myſelf; for the dead have more friends than the living, who are ever ready to vindicate ſuch wrongs.

Though there are ſtrokes of pathetic and ſubjects of fugue in Blow's works that are admirable; yet I have examined no one of them that appears to be wholly unexceptionable, and free from con-

(*b*) On his tomb in Weſtminſter Abbey is preſerved a *canon* of a more pacific and harmleſs kind than any of thoſe that adorn the monuments of neighbouring heroes, his preſent aſſociates.

fuſion and crudities in the counterpoint. Of the two-part anthem with choruſes, "Lord how are they increaſed," the firſt movement is very plaintive and expreſſive; but there are licences in the harmony which look and ſound quite barbarous. Indeed, theſe crudities are ſo numerous as to throw a doubt on his learning, as well as genius. Whether they are notes of paſſion, effuſions of an unruly ſpirit, or of ignorance and affectation, I will not venture to determine; but, to my ears, they have the full effect of jargon and want of principles.

It does not appear that Purcell, whom he did himſelf the honour to call his ſcholar, or Crofts, or Clark, his pupils, ever threw notes about at random, in his manner, or inſulted the ear with lawleſs diſcords, which no concords can render tolerable.

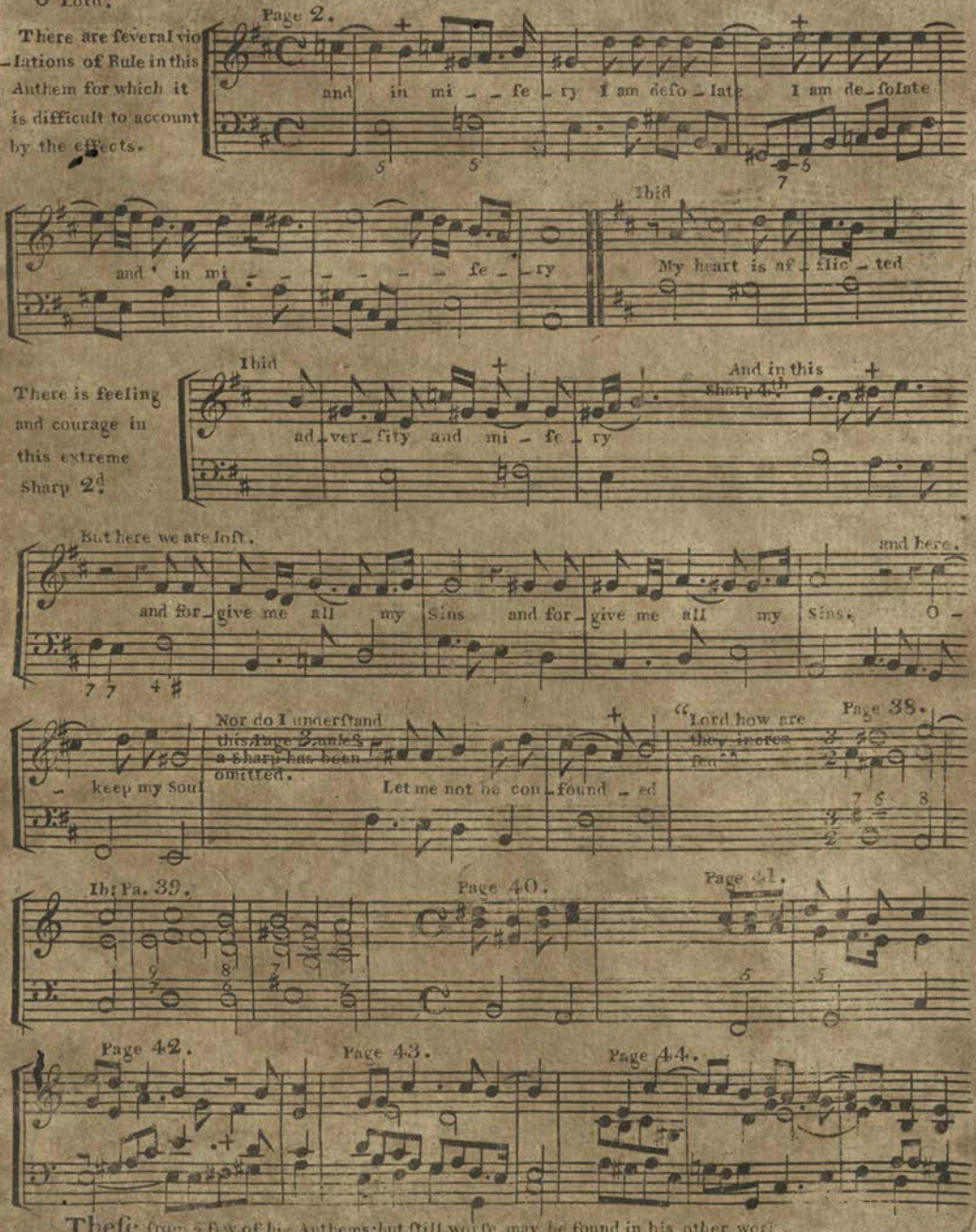
In an anthem, "Turn thee unto me, O Lord," printed by Henry Playford in the ſecond collection of *Divine Harmony*, there are ſo many wanton violations of rule, particularly in the laſt chorus, that it would be endleſs to point them out; but they ſeem ſuch as no rule, authority, or effect, can juſtify: 7ths reſolved on the 8th, aſcending and deſcending; 2ds treated with as little ceremony as 3ds. Indeed, I never ſaw ſo ſlovenly a ſcore in print; and it may, in general, be ſaid of his *faults* in counterpoint, that there are *unaccounted millions* of them to be found in his works.

He has been celebrated by Dr. Boyce, for "his ſucceſs in culti-"vating an uncommon talent for modulation;" but how ſo excellent a judge of correct and pure harmony could tolerate his licences, or reconcile them to his monumental character, and the additional praiſe he has himſelf beſtowed upon him, is as unaccountable as any thing in Blow's compoſitions, conſidering the knowledge and known probity of the late worthy editor of our Church Muſic (*c*).

(*c*) In juſtification of ſo much ſeemingly ſevere cenſure of Dr. Blow's counterpoint, inſtead of *verbal criticiſm*, the reader ſhall be ſerved with a *plate* full of his *deformities*, collected chiefly from his Church Muſic, the beſt of his productions. Many of his ballads, though only in two parts, are full of crude diſcords unprepared and unreſolved; the cauſe of which, in ſome meaſure, may be aſcribed to the *ground-baſes*, on which it was now the faſhion to write: for melody being ſcarce, both that and the harmony were frequently injured by this Gothic reſtraint. But the paſſing-notes, and notes of embelliſhment of the compoſers, in general, of this period, were uncouth in melody and licentious in harmony. Perhaps thoſe of the preſent times, in leſs than a century, will be equally unpleaſing to the ears of poſterity; and yet we fancy that both melody and harmony have received their laſt poliſh.

SPECIMENS

Solo Anthem Printed by WALSH, in the 2d. Collection of Divine Harmony. "Turn thee unto me O Lord."



These from a few of his Anthems; but still worse may be found in his other work

Modulation
In Amphion Anglicus.

Page 1

Cheer, Mu - sick en - tertains

Ibid

Welcome to - the

Mu - - - - - fes feast

Pa: 2

Pa: 10

Page 13

Page 16

Ibid

Page 17

Ibid

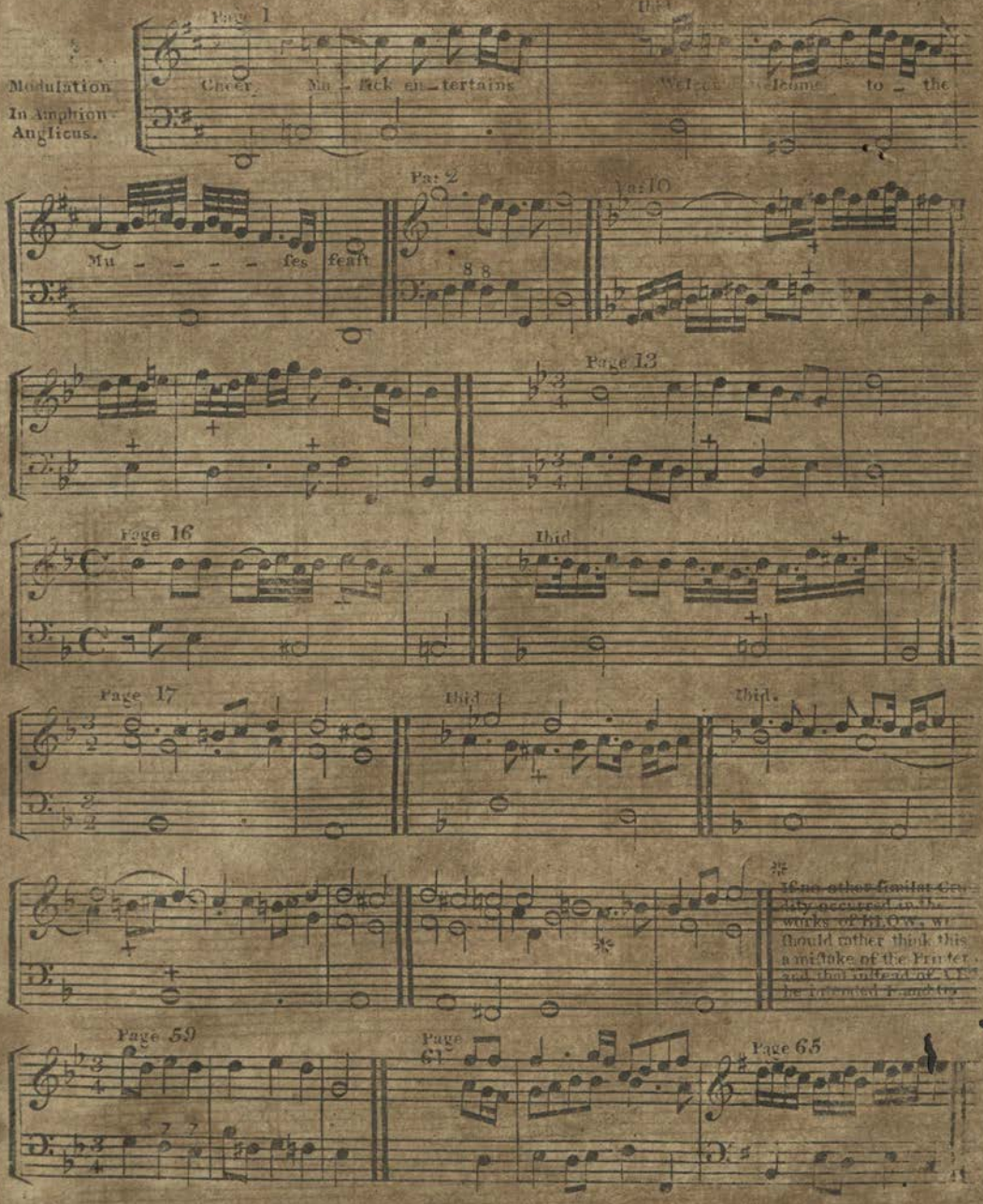
Ibid.

If no other similar Cru-
dity occurred in the
works of BLOW, we
should rather think this
a mistake of the Printer
and that instead of A.E.
he intended F and tr

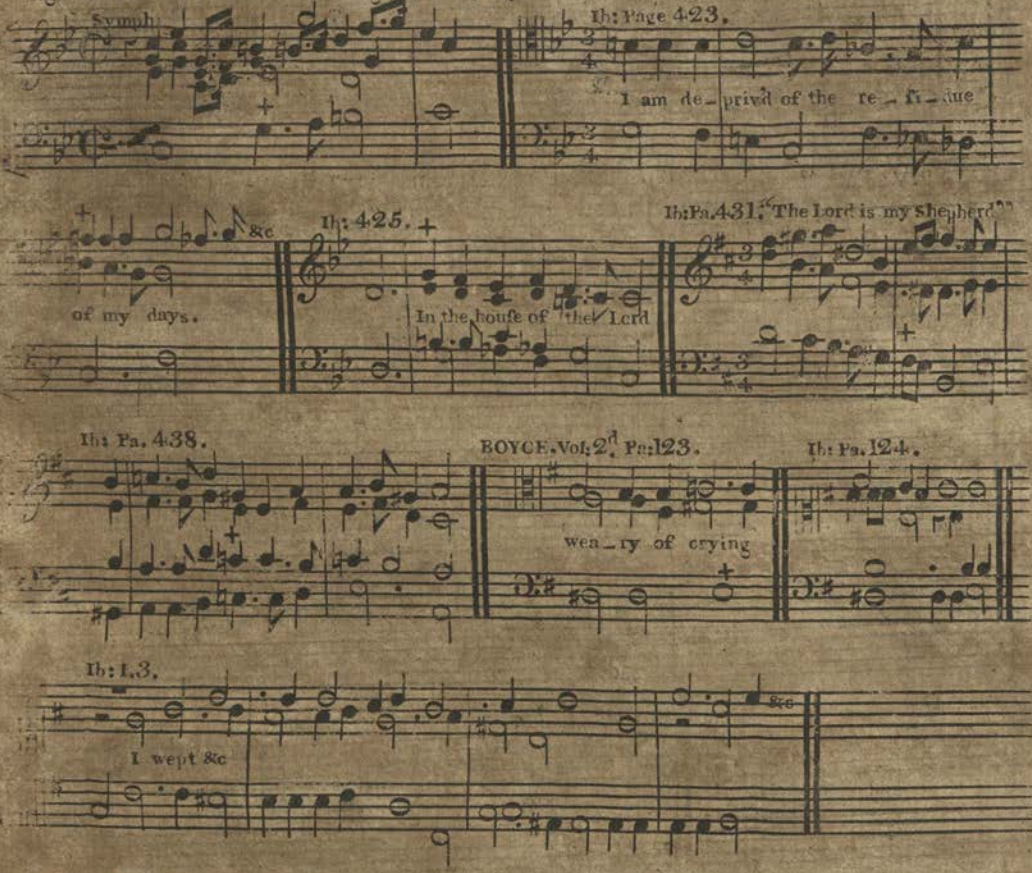
Page 59

Page 61

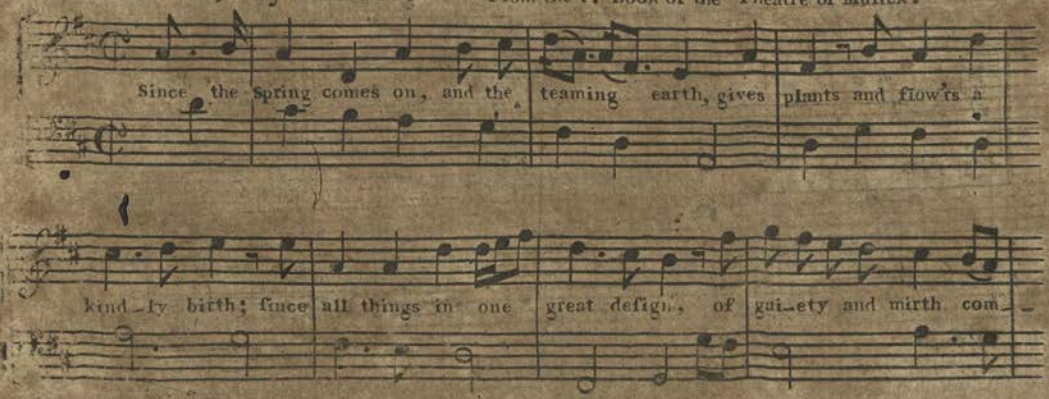
Page 65

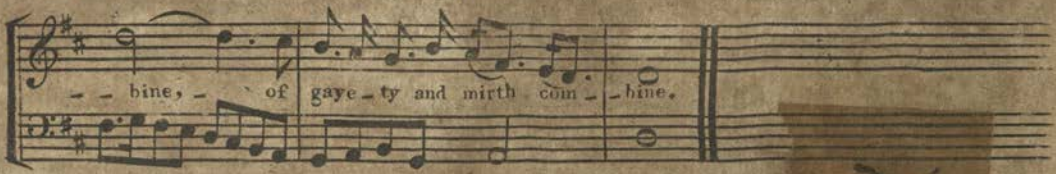


Anthem in the 2d Volume of Dr TUDWAY's Collection of English Cathedral Music Brit: Museum,
Page 420. "I said in the cutting off of my days"

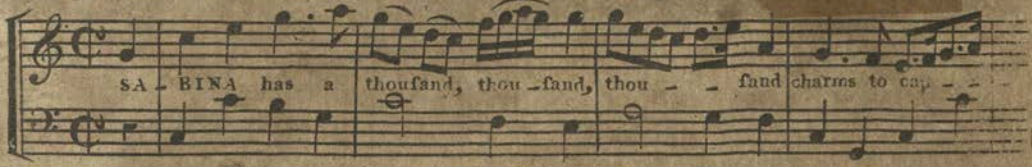


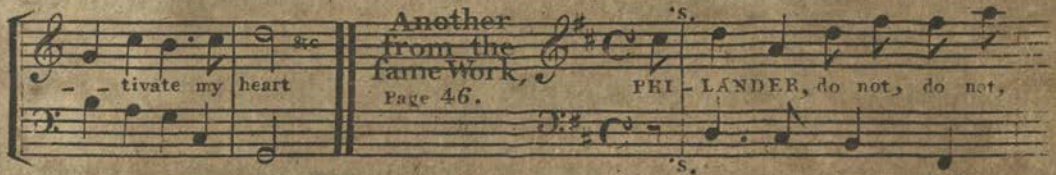
Pastoral Ballad, by Dr Blow. From the 4th Book of the Theatre of Musick.





Fragment of a Ballad, in the Scots Style, from the **Amphion Anglicus,** Page 44.





The ballads of Dr. Blow are in general more ſmooth and natural than his other productions, and, indeed, than any other ballads of his time; there is more melody than in thoſe of Henry Lawes, or any compoſers of the preceding reign; yet it is not of that graceful kind in which the Italians were now advancing towards perfection, with great rapidity. It is either of a Scots caſt, or of a languid kind, that excites no other ſenſation than fatigue and drowſineſs.

His paſtoral, on the preceding plates, "Since the Spring comes "on," is, however, as *chantant* as any mongrel mixture of Scots, Iriſh, French, and Engliſh, that has been ſince compiled. The firſt movement, particularly, ſeems to have been the model of moſt of the Vauxhall ſongs of the laſt forty years.

"Fill me a bowl," p. 52, has the ſame kind of merit (*d*).

The collecting his ſecular compoſitions into a folio volume in 1700, under the title of AMPHION ANGLICUS, was doubtleſs occaſioned by the great ſucceſs of the ORPHEUS BRITANNICUS, a ſimilar collection of Purcell's Dramatic and Miſcellaneous Songs, publiſhed by his widow, in 1698. But whether Dr. Blow was ſtimulated to this publication by emulation, envy, or the ſolicitation of hiſ ſcholars and friends, by whom there are no leſs than fifteen encomiaſtic copies of verſes prefixed to the work, the ungrateful public ſeems to have remained always inſenſible to theſe ſtrains of the modern *Amphion*, which were not only incapable of building cities, but even of ſupporting his own tottering fame.

Some of his innumerable deformities from the *Amphion Anglicus* are added to thoſe of his Church Muſic. "Go perjured man," is the beſt of all his ſecular productions; but that, which was an imitation of a duet by Cariſſimi, *Dite, O cieli*, is overloaded, in his *Amphion Anglicus*, with a laboured and unmeaning accompaniment. P. 44 and 46 of this collection, contain two of his beſt ballads, "Sa-"bina has a thouſand charms," and "Philander do not think of "arms." In theſe ballads the *union of Scots melody* with the Engliſh, is firſt conſpicuous. The ſubject of a ſong, p. 168, "Ori-"thea's bright eyes," is likewiſe *broad Scots* *.

(*d*) The ſame ſong was ſet by the late Mr. Corſe, about forty years ſince, and remained long in Bacchanalian favour.

* See the preceding plates.

MICHAEL WISE, another of the three eminent compoſers for the Church, that were foſtered in the Chapel Royal immediately after the Reſtoration, was likewiſe a ſcholar of Capt. Henry Cook at the ſame time as Humphrey and Blow; and they all three not only ſurpaſſed their maſter in genius and abilities, but all our Church compoſers of the laſt century, except Purcell. However, they prepared the way for his bold and original genius to expand; as ſeveral new melodies, modulations, and happy licences, which I uſed to think entirely of his invention, upon an attentive examination of their works, appear to have been firſt ſuggeſted by theſe three fellow-ſtudents. Yet, what they had ſlightly and timidly touched, Purcell treated with the force and courage of a Michael Angelo, whoſe abilities rendered the difficult eaſy, and gave to what, in leſs powerful hands, would have been diſtortion, facility and grace.

Dr. Boyce has printed ſix of his verſe and full anthems, which are admirable: and in Dr. Tudway's Collection, Brit. Muſ. there are ſeven, and a whole ſervice in D minor.

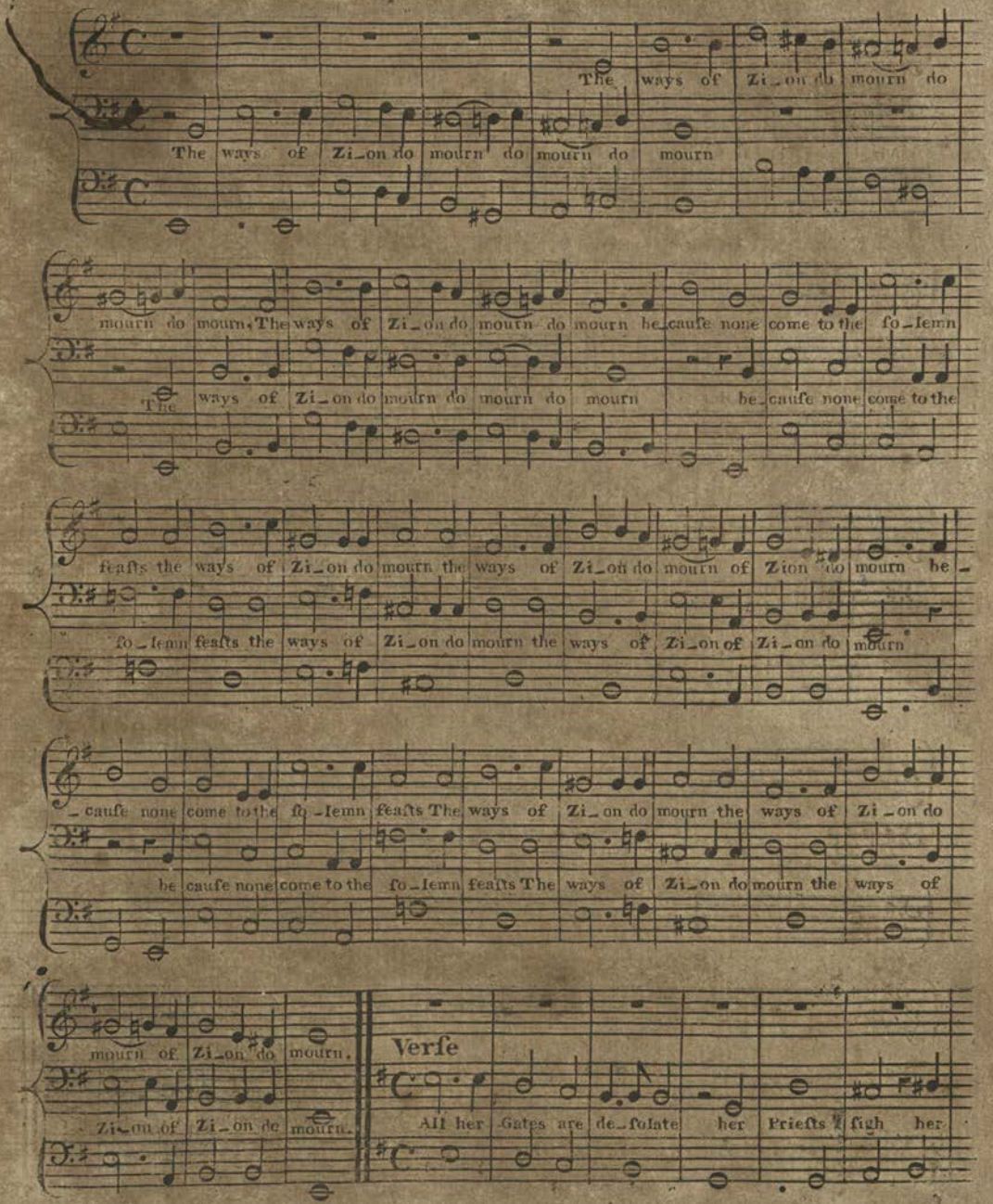
He was author of the celebrated two-part ſong, "Old Chiron "thus preach'd to his pupil Achilles," which is ſtill too well known to need praiſe or inſertion here. Mich. Wiſe was killed in a ſtreet-fray at Saliſbury, by the watchman, in 1687.

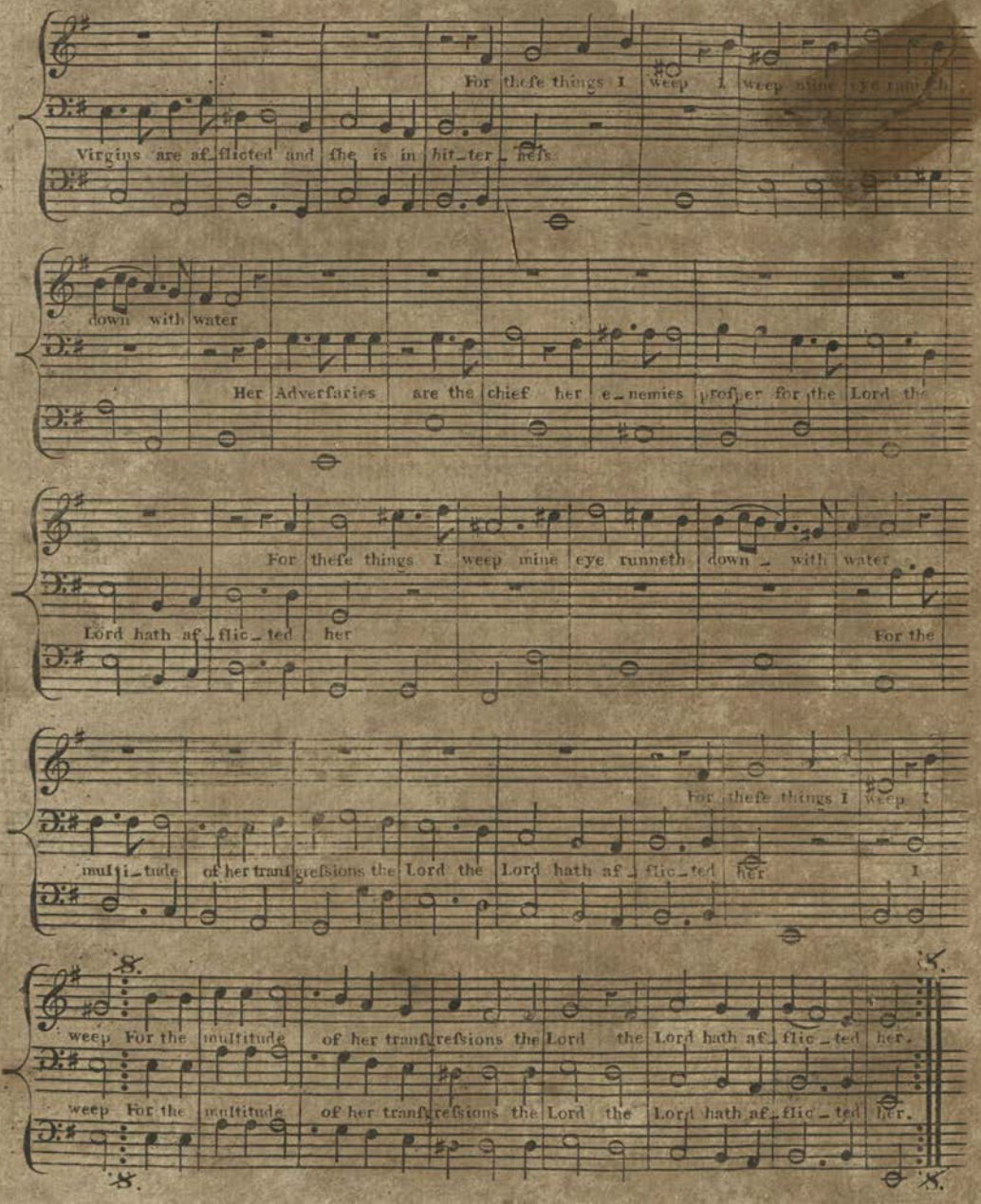
The firſt movement of his verſe anthem for two voices, "The "ways of Zion do mourn," is ſo beautiful and expreſſive, that I ſhall give it here as a ſpecimen of grave and pathetic compoſition for the church, which no Muſic of other countries that I have hitherto diſcovered, of the ſame kind, and period of time, ſurpaſſes. The uſe the author has made of chromatic intervals at the word *mourn*, is not only happy and maſterly, but *new*, even now, at more than a hundred years diſtance from the time when the anthem was produced! The whole compoſition ſeems to me admirable; and beſides the intelligence and merit of the deſign, the melody is truly plaintive, and capable of the moſt touching and elegant expreſſion of the greateſt fingers of modern times; the harmony too and modulation are ſuch as correſpond with the ſenſe of the words, and enforce their expreſſion.

ANTHEM,

Anthem by Michael Wise.

From the 1st. Chap: of Jeremiah's Lament: Verse 4th.




For theſe things I weep I weep mine eye runneth
Virgins are af_flicted and ſhe is in bit_ter_neſs
down with water
Her Adverſaries are the chief her e_nemies proſper for the Lord the
For theſe things I weep mine eye runneth down_ with water
Lord hath af_flic_ted her
For the
For theſe things I weep I
multi_tude of her tranſgreſſions the Lord the Lord hath af_flic_ted her
weep For the multitude of her tranſgreſſions the Lord the Lord hath af_flic_ted her.
weep For the multitude of her tranſgreſſions the Lord the Lord hath af_flic_ted her.

There is an elegance of phraſe in a paſſage of the ſecond movement of the preceding anthem, at the word *down*, which has been lately revived, and in great favour, with a very minute difference, among the firſt ſingers of Italy (*e*).

Wiſe was a native of Saliſbury, in which cathedral he was appointed organiſt and maſter of the choriſters, in 1668; and in 1675, a gentleman of the Chapel Royal. In 1686, he was preferred to the place of almoner and maſter of the boys at St. Paul's. He is ſaid to have been in great favour with Charles II. and being appointed to attend him in a progreſs, claimed, as king's organiſt for the time, the privilege of playing to his majeſty on the organ, at whatever church he went.

The reign of Charles II. being more favourable to the progreſs of our native Church Muſic than any other, except that of Queen Elizabeth, the ſubject ſeems to merit more enquiry and diſcuſſion.

The firſt ſet of chapel-boys having matured into men ſo eminent as Humphrey, Wiſe, and Blow, excites a curioſity concerning the talents of their immediate ſucceſſors; and this ſecond claſs not only produced Dr. Tudway and Dr. Turner, men who afterwards arrived at elevated ſtations, but Henry Purcell! who, during a ſhort life, and in an age almoſt barbarous for every ſpecies of Muſic but that of the church, manifeſted more original genius than any muſician under ſimilar circumſtances, that my enquiries into the hiſtory of the art have yet diſcovered, in any part of Europe.

Though Tudway and Turner advanced far into the preſent century, they added but little to the progreſs of the art by their own productions or performance, and therefore we had better allow them

(*e*) The difference conſiſts only in pointing the firſt note, and making the ſecond and third notes ſemiquavers.

Though I admire the facility and expreſſion of many compoſitions by Mich. Wiſe, I muſt here make a few remarks on his verſe anthem, "Prepare ye the way of the Lord." In bar 4th of the firſt movement, (ſee Boyce, Vol. II. p. 258.) the ſecond note ſeems an error of the preſs; there can be no doubt but that inſtead of E it ſhould be F. And at the 2d bar of the laſt line (p. 259), if F in the firſt treble is not made ſharp, the effect muſt be very offenſive; though the paſſage, when echoed by the firſt treble, neceſſarily requires an F natural. The ſharp 3d and flat 6th ſo frequently occur in all the compoſers of this ſchool, that it is endleſs to ſtigmatize this hateful combination any more.

a niche in this place, than encroach on room that belongs to their ſuperiors, at a later period.

THOMAS TUDWAY, educated under Dr. Blow at the ſame time as Turner and Purcell, was one of the ſecond ſet of children of the Chapel Royal after the Reſtoration (*f*). Soon after quitting the Chapel Royal, he was received into the choir at Windſor as a tenor ſinger. Tudway, like his fellow-diſciples, endeavoured to diſtinguiſh himſelf early as a compoſer, and has inſerted into the Collection of Church Muſic which he tranſcribed for lord Harley, an anthem of his own compoſition, in 1675, when he was only nineteen, with ſix more of his early productions for the church, of which the counterpoint is but ordinary and clumſy (*g*).

In 1681, at twenty-five years of age, he was admitted to the degree of bachelor of Muſic at Cambridge (*h*). And in 1705, upon her

(*f*) As he lived till the year 1726, and was ſeventy at the time of his deceaſe, he muſt have been born in 1656; a *datum* which will render the chronology of the principal events of his life eaſy to ſettle. In all probability he was received into the chapel at eleven or twelve; but in 1664, being but eight years old, he could hardly be admitted into the choir at Windſor, as a *tenor* ſinger, as has been lately ſaid; nor in 1671, at fifteen, is it likely that he ſhould be invited to accept of the place of organiſt of King's Coll. Chapel, in the Univerſity of Cambridge.

(*g*) The words are likewiſe often inaccurately accented: he throws the accent of the word *triumph* upon the ſecond ſyllable, like Handel; which, though but ſlight, is, indeed, the only reſemblance between them.

(*h*) I have examined, in the Brit. Muſ. the ſcore of the anthem which he performed as an exerciſe upon this occaſion. In the 1ſt bar of the tenor-part, there are two 5ths with the ſecond violin; and the tenor being lower than the baſe, inverts the harmony unwarrantably. Bar 5th of the firſt verſe, there is a 7th in the violin part, unprepared and unreſolved. Indeed the whole is an incorrect and fancileſs compoſition; and being tranſcribed by the doctor himſelf late in life (1715), this production does not ſay much for the improvement of his knowledge afterwards: indeed, it is ſo full of errors and confuſion, that it will neither bear the teſt of the eye nor ear. It has been imagined, as a reaſon for Dr. Tudway's Muſic never having been much uſed in our cathedrals, that he was an enemy to *fugue* and *imitation*; but in all his compoſitions inſerted in the Harl. Collect. there are as frequent attempts at fugue, as in the Church Muſic of any of his cotemporaries: indeed, he is not dexterous at theſe contrivances; however, that does not preclude confuſion in the utterance of the words, which are ſo diſtributed among the ſeveral parts, that no two of them, except at a cloſe, are ſinging the ſame. All the old maſters whom the doctor recommends as models, were ſo fond of fuguing that they never ſaw a ſeries of ſounds without trying to form them into a canon or a fugue; as the doctor never heard a ſentence without endeavouring to extract from it a pun. It was the light *theatric* ſtyle, with ſymphonies, ritornels, and diviſions, in which Humphrey, Blow, and Purcell ſo well ſucceeded, and which Crofts afterwards puſhed to greater lengths, that Tudway means to depreciate; for not being able to keep pace with them in ſuch airy flights, he tried to check and diſgrace them by cenſure. See his dedication to lord Harley, Brit. Muſ. Collect.

majeſty Queen Anne viſiting that Univerſity, he compoſed an anthem, "Thou, O God, haſt heard my vows," which he performed as an exerciſe for a doctor's degree; and, after receiving that academical honour, he was appointed public profeſſor of Muſic in that Univerſity (*i*).

He compoſed an anthem, "Is it true that God will dwell with "men upon the earth?" on occaſion of Queen Anne going to St. George's chapel, at Windſor, for the firſt time; and for this, and other occaſional compoſitions, was permitted to ſtyle himſelf organiſt and compoſer extraordinary to that princeſs.

In the latter part of his life Dr. Tudway reſided much in London, and was patronized by the Oxford family. The valuable ſcores of Engliſh Church Muſic, in ſix thick volumes quarto, which are now in the Britiſh Muſeum, N° 7337, were tranſcribed by himſelf at this time.

It is ſaid that he uſed to meet Prior, Sir James Thornhill, Chriſtian the engraver, Bridgman the gardener, and other eminent artiſts, at lord Oxford's, once a week; and that Sir James drew all their portraits with a pencil, among which is Tudway playing upon the harpſichord. Prior wrote ſportive verſes under theſe drawings, which were in the poſſeſſion of Mr. Weſt, the late preſident of the Royal Society.

Dr. Tudway's picture is in the muſic-ſchool at Oxford; at Cambridge he was longer remembered as an inveterate punſter, than a great muſician (*k*).

WILLIAM TURNER, another of the ſecond ſet of chapel-children, and diſciple of Dr. Blow, was ſworn in gentleman of the Royal

(*i*) The Muſic-profeſſorſhip at Cambridge is merely honorary; Dr. Staggins was the firſt that was appointed in 1684, and Dr. Tudway the ſecond.

(*k*) In the time of the duke of Somerſet's chancellorſhip at Cambridge, during the diſcontents of ſeveral members of that Univerſity at the rigour of his government and paucity of his patronage, Tudway, himſelf a malcontent, and joining in the clamour, ſaid, "the chancellor rides us all, *without* "*a bit in our mouths.*" Nor did the wicked ſin of punning quit him even in ſickneſs; for having been dangerouſly ill of a quinſy and unable, for ſome time, to ſwallow either food or medicines; the phyſician who attended him, after long debates and difficulties, at length turning to Mrs. Tudway ſays, "Courage, madam! the doctor will get up "May-hill yet, he has been able to ſwal-"low ſome nouriſhment:" the doctor cries out, "don't mind him, my dear, one *ſwal-*"*low* makes no ſummer."

Chapel

Chapel 1669, as a counter-tenor ſinger, his voice ſettling to that pitch; a circumſtance which ſo ſeldom happens, *naturally*, that if it be cultivated, the poſſeſſor is ſure of employment: and, in conſequence of its utility, ſoon after his reception into the Chapel Royal, he was appointed vicar-choral in the cathedral of St. Paul, and a lay-vicar of the collegiate church of St. Peter, Weſtminſter. In 1696, he was admitted to the degree of doctor in Muſic at Cambridge.

Dr. Turner arrived at the great age of eighty-eight, and dying in 1740, was buried in the cloiſter of Weſtminſter Abbey, in the ſame grave with his wife; who, being nearly of the ſame age, died but four days before him, after living together with great harmony of diſpoſition, and felicity, near ſeventy years.

In many of our cathedral books there is an anthem, "I will alway "give thanks," which is called the *club-anthem*, on account of its having been compoſed by three maſters in conjunction; but not, as has been ſaid, by Dr. Boyce and others, "as a memorial of the "ſtrict friendſhip that ſubſiſted between them:" for, according to Dr. Tudway, who remembered the tranſaction, and records it with the anthem in the Muſ. Collect. Vol. III. "the anthem was com-"poſed by order of Charles II. at a very ſhort notice, on account "of a victory at ſea over the Dutch, the news of which arrived on "Saturday, and the King wiſhing to have the anthem performed "the next day, and none of the maſters chooſing to undertake it, "three of the children of the chapel, Humphrey, Blow, and Tur-"ner, performed the taſk (*l*)."

There are two whole ſervices (*m*), and ſeveral anthems of Dr. Turner's compoſition in Tudway's collection, with an ode for the ſolemnity of St. Cecilia's day, 1697, accompanied with violins and trumpets. To this there is a long ſymphony or overture, conſiſt-

(*l*) The firſt victory obtained over the Dutch fleet, in the reign of Charles II. was in 1664, the ſecond 1666; and as we had no other ſea-engagement with that republic till 1672, when theſe compoſers ceaſed to be called *children*, it muſt have been for the ſecond victory obtained during the firſt Dutch war, that the *club-anthem* was ſet; Turner being one of the ſecond ſet of chapel-boys.

(*m*) One in E and one in A, both with ſharp 3ds.

ing

ing of two movements, the ſecond of which is in triple time, upon a ground, ſeemingly in imitation of Purcell, as the firſt movement is of Lulli. After this production, is inſerted his anthem, "The "king ſhall rejoyce," which is more in the ſtyle of a ſecular ode, than a compoſition for the church. The diviſions, light and common in the laſt century, are now become extremely old-faſhioned.

Among the church compoſers of Charles the Second's reign, who arrived at honours and diſtinction, beſides thoſe already mentioned, was Dr. CHRISTOPHER GIBBONS, ſon of Orlando Gibbons, and ſcholar of his uncle Ellis Gibbons, organiſt of Briſtol. He had been honoured with the notice of Charles I. and was of his chapel. At the Reſtoration, beſides being appointed principal organiſt of the Chapel Royal, private organiſt to his majeſty, and organiſt of Weſtminſter Abbey, he obtained his doctor's degree in Muſic at Oxford, in conſequence of a letter written by his majeſty Charles II. himſelf, in his behalf, which is inſerted by Ant. Wood in the *Faſti Oxon.* Vol. II. Col. 158; who ſays, that he completed his degree in an act celebrated in St. Mary's church, July 11th, 1664.

The compoſitions of this maſter, which were not numerous, ſeem never to have enjoyed a great degree of favour; and though ſome of them are preſerved in the Muſeum Collection, they have long ceaſed to be performed in our cathedrals. His abilities on the organ, however, muſt have been conſiderable, to entitle him to the ſtations he filled, at a time when the ſtyle of playing that inſtrument was ſo much more complicated and elaborate than at preſent. Dr. Blow, who, in ſinging and compoſition was educated by Capt. Cook, is ſaid to have been a ſcholar on the organ of Dr. Chriſtopher Gibbons, who died 1676.

The only church-compoſer of this reign, whoſe works are ſtill retained in our choral ſervice, of whom a particular account has not already been given, is BENJAMIN ROGERS, for whoſe fame Ant. Wood has manifeſted great zeal. This muſician was born at Windſor, and brought up in that college under Dr. Nath. Giles; being employed there, firſt as a ſinging boy, and afterwards in the capaci-

ty of lay clerk or ſinging-man. Thence he went to Ireland, and was appointed organiſt of Chriſt-church in Dublin, where he continued till the breaking out of the Rebellion, in 1641; at which time being forced to quit his ſtation, he returned to Windſor, where he was again reinſtated as choirman; but being ſoon after ſilenced in conſequence of the civil wars, he procured a ſubſiſtence by teaching in the neighbourhood. And during this time, according to his friend Ant. Wood, having addicted himſelf much to ſtudy, he acquired great credit as a compoſer, and produced ſeveral ſets of airs, in four parts, for violins and an organ, which being then imagined the beſt that *could* be compoſed of that kind, were ſent as great rarities to the archduke Leopold, afterwards emperor, and himſelf a great muſician; and, upon their being performed by his band, they were very much admired (*n*).

In 1658, by the favour of his friend Dr. Ingelo he obtained the degree of bachelor in Muſic at Cambridge, and acquired great reputation in that Univerſity by his exerciſe. Soon after, on Dr. Ingelo going chaplain to Bulſtrode lord Whitelock, into Sweden, he carried with him ſome of Ben Rogers's beſt compoſitions, which, upon being repeatedly performed in the preſence of Chriſtina, Queen of Sweden, were very much applauded.

At the Reſtoration he was appointed to compoſe the Muſic that was to be performed at Guildhall, on the day his majeſty and his brothers the dukes of York and Glouceſter dined there with the lord mayor, by which he greatly increaſed his reputation.

About this time he was choſen organiſt of Eton college, which he reſigned ſoon after, on being invited to Oxford, where he was appointed to the ſame office in Magdalen college. And in 1669, upon opening the new theatre in that city, he was created doctor in Muſic. He continued, ſays Ant. Wood, in the Univerſity, where he was much eſteemed, till the year 1685, when he was ejected, in company with the fellows of his college, by King James II. after

(*n*) It does not appear that theſe pieces, which were compoſed for two violins, a tenor, and a baſe, were ever printed.

which

which he long reſided in the ſkirts of the town, wholly diſregarded (*o*).

"His compoſitions for inſtruments," ſays Ant. Wood, "whether "in 2, 3, or 4 parts, have been highly valued, and were, 30 years "ago, always firſt called for, taken out and played as well in the "public Muſic ſchools, as in private chambers: and Dr. Wilſon, "the profeſſor, *the greateſt and moſt curious judge of Muſic that ever "was*, uſually wept when he heard them well performed, as being "wrapt up in an ecſtacy; or, if you will, melted down: while "others ſmiled, or had their hands and eyes lifted up, at the excel-"lence of them."

It is to be feared that inſtead of *weeping*, the wicked lovers of modern Muſic would now *laugh*, if they were to hear the quaint and ſtarched ſtrains, and ſee on paper the ruffs and roll-ups of honeſt Ben Rogers at the opera-houſe, or profeſſional concert, Hanover-ſquare. But, alas! what is the ſecular Muſic that thirty years have not wrinkled, withered, and rendered ſuperannuated!

Rogers and Child were too near each other to differ much in the ſtyle of their Church Muſic; and, indeed, they trod on the heels of our own times too much, for their modulation to have that ſolemn, and ſeemingly new, effect, on our ears, which the productions of the ſixteenth century now afford. Dr. Aldrich would never have let Rogers's Muſic be laid by as old and uſeleſs lumber, if he had thought it original and good (*p*).

For

(*o*) Ant. Wood, in his *Faſti Oxon.* gives the following liſt of his miſcellaneous works, which at preſent will excite no great curioſity in the lovers of Muſic, or deſire to be poſſeſſed of them. "Compoſitions in two "parts, treble and baſe, in a book entitled, "Court Ayres, Pavins, Allemagnes, Cou-"rants, and Sarabands, London 1665. "Alſo certain compoſitions in a book enti-"tled, Cantica ſacra, containing Hymns "and Anthems, for two Voices, to the or-"gan, both Latin and Engliſh, 1674. As "alſo in the Latin Hymns and Pſalms of "four parts publiſhed by Playford."

Wood ſeems to have obtained this liſt from Rogers himſelf, as well as the account of their favourable reception on the continent.

(*p*) There is certainly the ſame kind of merit in the Church Muſic of Dr. Rogers, as in that of Dr. Child: rich harmony, and natural modulation; and yet it may be aſked, in his ſervice in D minor, which begins ſo like Bevin's in D major, (ſee Boyce, Vol. I.) why, for two notes only, line ii. bar 5. he quitted the key of B, in order to give the chord of D? He has the ſame falſe accents as Tallis and Bird, on the words hŏly, hŏly, hŏly; and page 174, Sĕrvānts—wē măgnify; trŭſt īs īn; and in the *Nicene creed*, bēgŏtten; Pĭlāte; and p. 184, l. i. bar 1. I lŏok fōr; with the major third and minor

For an account of the revival of pſalmody in parts, in the manner allowed ſoon after the Reformation, I muſt refer my reader to the reign of Queen Elizabeth, where the ſubject is amply treated. It was honeſt John Playford who new ſtrung the harp of David, and publiſhed, in 1671, the firſt edition of his "Pſalms and Hymns "in ſolemn Muſick, in foure Parts on the common Tunes to "Pſalms in Metre uſed in Pariſh-churches. Alſo ſix Hymns for "one Voice to the Organ," folio. The ſeveral editions of this work publiſhed in various forms, at a ſmall price, rendered its ſale very general, and pſalm-ſinging in parts, a favourite amuſement in almoſt every village in the kingdom.

The charter granted to the muſicians of the city of Weſtminſter by Charles I. had lain dormant from that time till the Reſtoration; but immediately after that event, the perſons named in it, who were ſtill living, determined to reſcue Muſic from the diſgrace into which it had fallen, and exert their authority for the improvement of the ſcience, and intereſt of its profeſſors. Fifty-two muſicians, conſiſting of the King's band, and other profeſſors, natives and foreigners, the moſt eminent of the time, were enrolled in this charter as the King's muſicians; "and all ſuch as are, and ſhall be the muſicians "of his majeſty, his heirs and ſucceſſors, ſhall from henceforth for-"ever, by force and virtue of the ſaid graunt, be a body corporate "and politique, in deed, fact, and name, &c."

The other powers granted by this charter, allowed the corporation to meet from time to time, in order to make bye laws and impoſe fines on ſuch as tranſgreſſed them, "which fines they ſhall "have to their own uſe, &c."

In purſuance of theſe powers, the corporation hired a room in Durham Yard, in the Strand, within the city and liberty of Weſtminſter. Their firſt meeting was on the 22d day of October, 1661,

ſixth to E, in the uſual offenſive ſtyle of the times. In the *Magnificat*, ā-wāy. Of the whole ſervice, it muſt be confeſſed, that the harmony is in general correct and pure; though ſomewhat dry and monotonous. But the keys during the laſt century were not ſufficiently aſcertained, as appears in the beſt of our eccleſiaſtical compoſers. Purcell's Funeral Anthem for Queen Mary, which was likewiſe his own, begins in Eb, and ends in G with a major third; though it only conſiſts of one ſhort movement. The modulation quits the original key, at the 3d bar, and is more in G minor, than any other key.

Nicholas Laniere then being marſhal; from which day they proceeded to make orders, ſummoning, fining, and proſecuting the firſt profeſſors who dared "to make any benefit or advantage of "Muſique in England or Wales," without firſt taking out a licenſe from their fraternity. Among the inſtances of the exerciſe of their power, Jan. 13th, 1663, it was "ordered that Matthew "Lock, Chriſtopher Gibbons, Dr. Charles Colman, and William "Gregory, do come to the chamber at Durham Yard, on Tueſday "next, at two of the clock in the afternoon, and bring each of them "ten pounds, or ſhew cauſe to the contrary."

This ſeems to have been one of the moſt oppreſſive and unmeaning monopolies with which the Stuarts had long vexed the nation. Such a tyranny as this over the profeſſors of a liberal art, there is reaſon to fear, would be abuſed in whatever hands it was lodged. The college of phyſicians, which ſuperintends the diſpenſations of life and death, may have its uſe by preventing or detecting *Charlatanerie*; but that the miniſters of our innocent amuſements ſhould be ſubject to any other controul than that which the common law of the realm is empowered to exerciſe over men of all ranks and degrees in the ſtate, ſeems at beſt but a wanton and uſeleſs, if not a noxious, delegation of power, which was leſs likely to benefit the public, or accelerate the progreſs of the art, than to enable artiſts to torment and harraſs each other.

It appears by the tranſactions of this corporation, the minutes of which are extant in the Britiſh Muſeum among the Harleian MSS. N° 1911, that the meetings of its members continued no longer than 1679; when finding themſelves involved in law-ſuits and incapable of enforcing the power they aſſumed, and penalties they threatened, it was thought moſt adviſeable to leave the art and artiſts to the neglect or patronage of the public.

To this unſucceſsful *piece* of tyranny, the following may ſerve as a *farce*.

Every trade and occupation in France had formerly a ſuperior or Coryphæus, who was dignified with the title of ROI or KING. The mercers, joiners, barbers, ſhoe-makers, and even ſweep-chimneys had

had their particular monarch; but exactions and tyranny by degrees occaſioned the annihilation of this mock royalty.

The minſtrels more tenacious and exact obſervers of ancient uſages, have been laſt to preſerve this precious image of antiquity. The King at arms, and the King of the minſtrels, are all that remain of this high rank; but the firſt has few tributaries, and his function is only occaſional and tranſient; whereas the power of the other is always in force and his empire exerciſed to the utmoſt limits of the kingdom.

The hiſtory of the firſt ſovereign of the minſtrels is unknown; but it is recorded that after the death of CONSTANTINE, a famous fidler of the ſeventeenth century, the crown paſſed, in 1630, to DUMANOIR I. afterwards to DUMANOIR II. who, by a voluntary abdication, occaſioned an interregnum, in 1685. Lewis XIV. ſaw with indifference this extinction of royalty, and even declared that it ſhould not be revived.

This monarchy had been long agitated and torn by civil and foreign broils. The dancing-maſters, aſſiſted by their chief, had been pleading for fifty years againſt the vile artizans who diſhonoured their profeſſion, by laviſhing their talents unworthily at ale-houſes; and inſiſted on having a ſtring of their lyre or fidicula cut off, like that of Terpander and Timotheus, in order to reduce it to its ancient form of a *Rebec*, with three ſtrings.

They, however, proſecuted the city dancing-maſters, at Paris, and had them fined by a ſolemn deciſion, Jan. 14th, 1667.

No community was ever more diſunited by *diſcords* and tumults: every court of juſtice *rang* with the noiſe of their *diviſions*, and their quarrels enriched the law, whilſt they empoveriſhed themſelves, and fretted to fiddle-ſtrings, thoſe bowels which had neither food nor feeling.

The interregnum laſted from 1685 to 1741, when GUIGNON, remarkable for the velocity of his fingers and bow on the violin, aſpiring at royalty, the King graciouſly condeſcended to honour him with the minſtrel crown, and his claims and titles were acceded to the 15th of June, the ſame year.

But

But this election ſtimulating him to the aſſumption of thoſe prerogatives which formerly appertained to his high ſtation, he had his rights to defend againſt an army of lawyers employed by muſicians, particularly organiſts, who obtained over him a complete victory, and Guignon, in order to give an inconteſtible proof of his diſintereſtedneſs and moderation, as well as love for the arts, voluntarily and magnanimouſly reſigned the crown and dignity of ſupreme lord and king of the minſtrels. And by an edict of Mar. 1773, regiſtered in parliament the 31ſt of the ſame month, his moſt Chriſtian majeſty totally and finally ſuppreſſed this office (*q*).

" King Charles II." ſays the Hon. Mr. North (*r*), " though a " profeſſed lover of Muſick, had an utter averſion to *Fancies*; which " was increaſed and confirmed by a ſucceſsleſs entertainment given " him by ſecretary Williams. After which the ſecretary had no " peace, for the King, as was his cuſtom, could not forbear whetting " his wit upon *Fancy Muſick*, and its patron the ſecretary; nor " would he allow the matter to be diſputed upon the point of ſu- " periority, but ran it all down, by ſaying, *have not I ears?* He could " bear no Muſick to which he could not beat time, which he con- " ſtantly tried to do to all that was performed in his preſence, " which he generally heard ſtanding. Of ſongs he only approved " the ſoft *vein*, in triple time (*s*); which rendered that kind of " movement faſhionable among the maſters and compoſers for the " ſtage, as may be ſeen in the printed ſongs of the time.

" His majeſty had once a wiſh, in order to compare ſtyles, to " hear the ſingers of ſeveral nations: German, Spaniſh, Italian, " French, and Engliſh, perform together on the court ſtage, at " Whitehall. The Italians performed the celebrated trio of Ca-

(*q*) See *Eſſai ſur la Muſ.* & *Mercure de Fr.* for April, 1773.

(*r*) *Mem. of Muſick*, MS.

(*s*) The young chapel compoſers, Humphrey, Blow, and Wiſe, by the introduction of ſeveral of theſe movements are accuſed by Dr. Tudway, and others, of indulging the King's French taſte ſo far as to introduce theatrical *corants* and dancing movements into their anthems. At preſent they have no ſuch effect on our ears: they ſeem, indeed, leſs heavy than the anthems of the ſixteenth century, which were almoſt all in common time; but are more like ſlow minuets, though more broken into diviſions, than dancing minuets, or corants.

" riſſimi, *Che dite, che fate*; and the Engliſh brought up the rear " under great diſadvantage, with *I paſs all my hours in a ſhady* " *old grove*; for though the King choſe that ſong as the beſt, others " were not of his majeſty's opinion.

" The old way of conſorts was laid aſide by this prince immedi- " ately after his reſtoration, when he eſtabliſhed his band of 24 vio- " lins, after the French model, and the ſtyle of Muſick was changed " accordingly. So that French Muſick became in general uſe at " court, and in the theatres; indeed, performers on the violin had " a lift into credit before this period, when *Baltzar*, a Swede, came " over, and did wonders upon it by ſwiftneſs and double ſtops (*t*). " But his hand was accounted hard and rough, though he made amends " for that by often tuning in the lyra way, and playing leſſons con- " formable to it, which were very harmonious, as is manifeſt by " many of his pieces ſtill extant.

" During the firſt years of King Charles's reign, all the Muſick " in favour with the beau-monde, was in the French ſtyle; which, at " this time, was rendered famous throughout Europe, by the works " of Baptiſt Lulli, a Frenchified Italian, and maſter of the Court " Muſick at Paris, who enriched the French Muſick by Italian " harmony, which greatly improved their melody. His ſtyle was " theatrical, and the pieces called *branles*, or *ouvertures*, conſiſting " of an *entrée* and a *courante*, will ever be admired as the moſt " ſtately and complete movements in Muſick. All the compoſers " in London ſtrained hard to imitate Lulli's vein. However, the " whole tendency of the ayre, affected the foot more than the ear; " and no one could liſten to an *entrée*, with its ſtarts and leaps, " without expecting a dance to follow.

" The French inſtrumental Muſick, however, did not make its " way ſo faſt as to bring about a revolution all at once; for, during " a great part of this King's reign, the old Muſick was ſtill uſed in " the country, and in many private meetings in London; but the " treble viol was diſcarded, and the violin took its place."

(*t*) See above, p. 427.

The

The taſte of Charles II. ſeems to have been French in all things, but particularly in Muſic; for he had French operas; a band of twenty-four violins, in imitation of the French band at Paris; French maſters of his band, Cambert, and, afterwards, Grabu; he ſent Pelham Humphrey to ſtudy under Lulli, and young Baniſter to learn the violin at Paris. Indeed, though we have ſince had better models for our muſical ſtudies of all kinds, from Italy and Germany, Muſic, as well as every other liberal art, was at this time in a higher ſtate of cultivation in France than in England. But though Lulli carried Italian dramatic Muſic into France, it was ſuch as had been produced during the infant ſtate of the art in Italy; yet, notwithſtanding the ſubſequent improvements it received in its native country, from innumerable maſters, particularly ſince they were furniſhed with lyric poetry by Metaſtaſio, near a century elapſed before our neighbours the French perceived it poſſible to compoſe better Muſic than that of Lulli.

Upon the deceaſe of Baltzar, the Lubecker, who was the firſt leader of King Charles's new band of twenty-four violins, &c. Baniſter, the firſt Engliſhman who ſeems to have diſtinguiſhed himſelf on the violin, which was now growing into favour, ſucceeded him. This is the ſame Baniſter who ſet Dr. D'Avenant's opera of *Circe*, and ſeveral ayres and dialogues of the times, in which no *ſpecific* mark of genius ſeems diſcoverable. This muſician was one of the firſt who eſtabliſhed lucrative concerts in London.

Theſe concerts were advertiſed in the London Gazette of the times; and in No 742. for Dec. 30th, 1672, there is the following advertiſement: "Theſe are to give notice, that at Mr. "John Baniſter's houſe, now called the Muſick-ſchool, over againſt "the George taverne, in White Fryers, this preſent Monday, will "be Muſick performed by excellent maſters, beginning preciſely at "four of the clock in the afternoon, and every afternoon for the future, preciſely at the ſame hour."

There are other advertiſements from Baniſter of the ſame kind, in 1674, 1676, and 1678. In that for Dec. 11th, 1676, his muſical performance is ſaid to be "At the *academy* in little Lincoln's-

" Inn Fields," where it was to begin " with the parley of inſtruments, " compoſed by Mr. Baniſter, and performed by eminent maſters."

In Mr. North's manuſcript *Memoirs of Muſic*, we have a more minute account of theſe performances. " Baniſter having procur- " ed a large room in White Fryars, near the Temple back-gate, " and erected an elevated box or gallery for the muſicians, where " modeſty required curtains, the reſt of the room was filled with " ſeats and ſmall tables, ale-houſe faſhion. One ſhilling, which was " the price of admiſſion, entitled the audience to call for what they " pleaſed. There was very good Muſick, for Baniſter found means to " procure the beſt hands in London, and ſome voices to aſſiſt him. " And there wanted no variety, for Baniſter, beſides playing on the " violin, did wonders on the flageolet to a thro' baſe, and ſeveral " her maſters likewiſe played ſolos."

Baniſter, who died in 1679, had his firſt leſſons in Muſic from his father, who was one of the waits in the pariſh of St. Giles in the Fields. He left behind him a ſon, John Baniſter, who became an eminent performer on the violin; he was one of King William's band, and played the firſt violin at Drury Lane when operas were firſt performed there. Mr. North ſays, " It would be endleſs to " mention all the elegant graces, vocal and inſtrumental, which " are taught by the Italian maſters, and perhaps outdone by the " Engliſh Baniſter."

In 1678, a year before the deceaſe of the elder Baniſter, the club or private concert eſtabliſhed by THOMAS BRITTON, the celebrated ſmall-coal man, in Clerkenwell, had its beginning, and continued till 1714. About the year 1680, the principal maſters in London perceiving an eagerneſs in the public for muſical performances, had a room built and purpoſely fitted up for concerts, in York-Buildings, where the beſt compoſitions and performers of the time were heard by the firſt people in London. This was called *the Muſic Meeting*. And this room was long the place where the lovers of Muſic aſſembled at the benefit concerts of the moſt eminent profeſſors of the art.

Having commemorated the chief muſical events of this long and

and chearful reign, I ſhall now preſent the reader with a liſt of the publications which it produced relative to the theory and practice of the art.

The firſt theoretical or didactic book that appeared on the ſubject of Muſic, after the Reſtoration, was a tract, printed in a ſmall ſize, entitled, "Short Directions for the Performance of Cathe-"dral Service, by Edward Low, Oxon. 1661." This little uſeful book was reprinted, by the title of "A Review of ſome ſhort "Directions formerly printed, for the Performance of Cathedral "Service, with many uſeful Additions according to the Common "Prayer-book, as it is now eſtabliſhed. Publiſhed for the Informa-"tion of ſuch as are ignorant in the Performance of that Service, "and ſhall be called to officiate in cathedral or collegiate Churches; "or any other that religiouſly deſire to beare a Part in that Service, "by E. L. Oxon. 1664."

Beſides the order of the cathedral ſervice and notation of the *preces*, *verſicles*, and *reſponſes*, it contains chants for the pſalms and *Te Deum*, ſome of them in four parts, with Tallis's Litany in counterpoint; the burial ſervice by Robert Parſons, and the *Veni Creator*, all in four parts.

"Collection of divine Services and Anthems uſually ſung in his "Majeſties Chapell, and in all the cathedral and collegiate Choirs, "of England and Ireland, 1664, by James Clifford," 12mo (*u*). This work is here claſſed among inſtructive books; as, beſides two prefaces, one of which contains chants for the *Venite*, *Te Deum*, *Benedicite*, *Jubilate*, *Magnificat*, *Cantate Domino*, *Nunc Dimittis*, *Deus miſereatur*, the pſalms, and *Quicunque vult*, there are "brief directions for the un-"derſtanding of that part of the divine ſervice performed with the "organ in St. Paul's cathedral on Sundayes, &c." At the end of the book the author informs the muſical reader, that the beſt of our maſters of later times had found it expedient to reduce the ſix ſyllables of ſolmiſation to four, changing *ut*, *re*, to *ſol*, *la*; ſo that at this time it appears, that the ſounds of the ſcale and mutations were generally expreſſed in England by *mi*, *fa*, *ſol*, *la*, only. This

(*u*) See above, p. 366.

book contains the words of the ſervices and anthems of near ſeventy of our church-compoſers, whoſe works were in uſe in cathedrals ſoon after the Reſtoration, the moſt eminent of whom have been already mentioned in the courſe of this hiſtory.

"*Templum Muſicum*, or the muſical Synopſis of the learned "and famous *Johannes Henricus Alſtedius*; being a Compendium "of the Rudiments both of the mathematical and practical Part of "Muſick; of which Subject not any Book is extant in the Eng-"liſh Tongue. Faithfully tranſlated out of the Latin, by John "Birchenſha. London, 1664."

This book conſiſts of little more than dry definitions, which will be found wholly unintelligible to all, but ſuch as are in no want of them. The author of the original, ALSTEDIUS, was a German divine, and a Lutheran; his writings are very voluminous, of which the chief are his *Theſaurus Chronologicus*, and *Encyclopædia*; of which the laſt had the merit of being written upon a new plan, that has been ſince often adopted (*x*).

The tranſlator, JOHN BIRCHENSHA, ſeems to have been a kind of muſical adventurer with ſufficient literature and ſcience to have impoſed on the fellows of the Royal Society, by a long and ſplendid advertiſement, to which admiſſion was given in the Philoſophical Tranſactions, for the year 1672, page 5153. In this advertiſement is given the plan of a treatiſe on Muſic, which ſeems never to have been publiſhed. It is drawn up with a ſcientific air, but promiſes too much; not only what this author never performed, but what never has nor ever will be performed by any other. As an apology for ſo peremptory an aſſertion, the muſical reader is deſired to pauſe and conſider the following propoſition, which conſtitutes the fifth article of his advertiſement.

"An eaſy way is by this author invented for making airy tunes "of all ſorts by a certain rule, which moſt men think impoſſible to "be done; and the compoſing of two, three, four, five, ſix, and

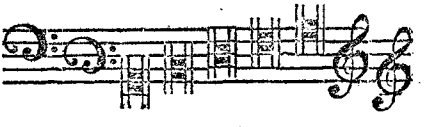
(*x*) This author died in 1638. When his book was firſt publiſhed, I know not, but his mention of the ſyllable *ſi*, as a name for the ſeventh of a key, and to obviate the difficulty of the mutations ſeems to precede its uſe in France.

"ſeven

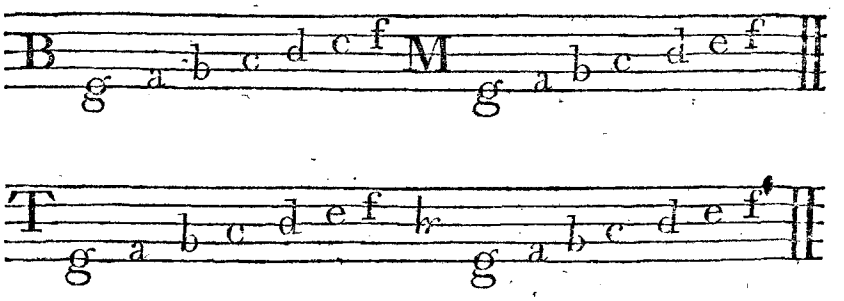
" ſeven parts, which by the learner may be done in a few months, " viz. in two months he may exquiſitely, and with all the elegancies " of Muſick, compoſe two parts; in three months, three parts; " and ſo forward, as he affirms many perſons of honour and worth " have often experienced, which otherwiſe cannot be done in many " years."

" A Compendium, or Introduction to practical Muſick, by " Chriſtopher Simpſon, 1667." Of this tract an account has already been given, above. As far as it goes, this work has conſiderable merit for its clearneſs and ſimplicity. It was long in favour as an elementary book; and, from the time of its firſt publication to 1722, it went through ſix editions.

" An Eſſay to the Advancement of Muſick, by caſting away the " Perplexity of different Cliffs; and uniting all Sorts of Muſick, " Lute, Viols, Violins, Organ, Harpſichord, Voice, &c. in one " univerſal Character, by Thomas Salmon, A. M. of Trinity Col- " lege, Oxford." London, 1672. This book is well written, and, though very illiberally treated by Lock, Playford, and ſome other profeſſors, contains nothing that is either abſurd or impracticable; nor could I diſcover any other ſolid objection to its doctrines being adopted, than the effect it would have upon old Muſic, by ſoon rendering it unintelligible. At preſent the tenor cliff alone is thought an unſuperable difficulty in our country, by Dilettanti performers on the harpſichord; but if Salmon's ſimple and eaſy muſical alphabet were chiefly in uſe, the baſe cliff would likewiſe be ſoon rendered as obſolete and difficult as the tenor; ſo that two parts or cliffs out of three, in preſent uſe, would become unintelligible. The author's plan was ſimply this: inſtead of the eight or nine cliffs that were then in uſe, as,



to expreſs the whole ſcale of ſounds on the five lines and ſpaces in this ſimple manner:



G in every part of the ſcale being on the firſt line, *a* on the firſt ſpace, *b* on the ſecond line, &c. the letters preceding each ſeptenary implying baſe, mean, treble, ſupreme.

This innocent and ingenious propoſal was treated by Lock, in a pamphlet entitled, "*Obſervations on a late Book called an Eſſay, &c.*" not only with contempt, but obloquy and unbridled abuſe. There is a portrait of Lock in the Muſic-ſchool at Oxford, by the countenance of which, without Lavater's aſſiſtance, or adverting to his treatment of Salmon, and the aſperity of his other writings, we are impreſſed with more than a ſuſpicion of his ungentleneſs and want of urbanity.

Lock is ſuppoſed to have been the firſt who publiſhed rules for thorough baſe, or accompaniment on keyed-inſtruments, in a book entitled, *Melotheſia*, London, long quarto, 1673. It was dedicated to Roger L' Eſtrange, Eſq. afterwards Sir Roger L' Eſtrange, himſelf a good judge, and of an ancient Norfolk family that always cultivated and encouraged Muſic in an eminent degree. This publication, beſides the rules for accompaniment, contains leſſons for the harpſichord and organ, by himſelf and other maſters.

Philoſophy and ſcience, during this century, ſeem to have intereſted themſelves, and lent their aid in the refinement and melioration of muſical ſound, more than at any other period. Sir Francis Bacon, Kepler, Galileo, Merſennus, Des Cartes, Kircher, and, after the eſtabliſhment of the Royal Society in London, lord Keeper North, lord Brouncker, Narciſſus biſhop of Ferns, Dr. Wallis, Dr. Holder, and Sir Iſaac Newton, have all thought harmony and the philoſophy

loſophy of ſound objects worthy of their moſt profound meditations and reſearches. Though this is not the place to ſpecify the particular ſubjects in harmonics to which theſe illuſtrious mathematicians pointed their enquiries, or to deſcribe their ſucceſs and effects; yet it ſeems neceſſary, among the publications expreſsly on the ſubject of Muſic during this reign, to mention an ingenious tract in quarto, 1677, written by the lord Keeper North, entitled, "A Phi-"loſophical Eſſay of Muſick, directed to a Friend." Though ſome of the philoſophy of this eſſay has been ſince found to be falſe, and the reſt has been more clearly illuſtrated and explained, yet conſidering the ſmall progreſs which had been made in ſo obſcure and ſubtil a ſubject as the propagation of ſound when this book was written, the experiments and conjectures muſt be allowed to have conſiderable merit. The *ſcheme*, or table of pulſes, at the beginning, ſhewing the coincidence of vibrations in muſical concords, is new, and conveys a clear idea to the eye, of what the ratio of ſounds, in numbers, only communicates to the intellect. Theſe coincidences, upon which the degrees of perfection in concords depend, being too rapid for the ſenſe of hearing to enable us to count, are here delineated in ſuch a manner, as explains the doctrine of vibrations even to a perſon that is deaf. This pamphlet, containing only 35 pages, was publiſhed without the name of the author; but afterwards acknowledged to have been the work of lord Keeper North, in the life of that nobleman, written by his brother, the Hon. Roger North, to whoſe muſical memoirs we have ſuch frequent occaſions to recur.

"Select Ayres and Dialogues to ſing to the Theorbo, Lute, or "Baſſe-viol. Compoſed by Mr. Henry Lawes, late Servant to his "Majeſty in his public and private Muſic; and other excellent "Maſters. The ſecond Book. London, printed for John Play-"ford, 1669." The firſt part of theſe ayres and dialogues are chiefly reprinted from Henry Lawes's two firſt publications. The ſecond part is by Dr. Wilſon, Dr. Colman, Nicholas Laniere, Simon Ives, Alphonſo Marſh, William Gregory, Roger Hill, John Moſs, John Goodgroome, Edward Colman the ſon of Dr. Colman, Thomas

Thomas Blagrave, and the editor John Playford, with ſeveral additional ſongs by Henry Lawes. In the third part we have what are called "*Select Italian Ayres*, for one or two Voyces to the Theo-" bo-lute." If theſe airs are genuine they would prove Italy to be as deficient in melody as the Engliſh. One of theſe *ayres*, and not the worſt of the collection, has Henry Lawes's name to it. After theſe, the book preſents us with Dialogues by Henry Lawes, John Jenkins, William Lawes, and one by Simon Ives on the death of commiſſioner Whitlock's firſt wife, of which he has given an account in his manuſcript Family Memoirs, mentioned above. This ſecond book and Lawes's third book of Ayres and Dialogues are recommended by the editor to be bound together, as containing "the choiceſt ſongs that have been compoſed for forty years paſt."

"Choice Songs and Ayres for one Voice, to ſing to the Theorbo-" lute, or Baſſe-viol. Being moſt of the neweſt Songs ſung at " Court, and at the public Theatres, compoſed by ſeveral Gentle-" men of his Majeſties Muſick." The firſt book, printed for Playford, 1673. The compoſers of this collection are Pelham Humphrey, Robert Smith, Alphonſo Marſh ſen. and jun. John Baniſter, Mr Stafford, Nicholas Staggins, Thomas Farmer, and Charles Forſall. Among theſe ſongs, to the number of near fifty, there is not one air that is either ingenious, graceful, chearful, or ſolemn. An inſipid languor, or vulgar pertneſs, pervades the whole. From Pelham Humphrey, whoſe Church Muſic is ſo excellent, I own I expected to find originality, or merit of ſome kind or other; but his ſongs are quite on a level with the reſt.

"The Engliſh Opera; or the vocal Muſick in *Pſyche*, with the " inſtrumental therein intermix'd. To which is adjoyned the in-" ſtrumental Muſick in the Tempeſt, by Matthew Lock." Though theſe Engliſh operas, of which a farther account will be given, were performed in 1673, yet they were not printed and publiſhed till 1675.

Cantica ſacra, ad duas et tres Voces compoſita, cum Baſſo continuo ad Organum. Authore Ricardo Deringo *Regiæ Majeſtatis quondam Organiſtæ.* Londini, 1662. Theſe *ſacred ſongs* are dedicated by John

John Playford, the editor, to the Queen Dowager, Henrietta, relict of King Charles I.

Honeſt maſter Mace, in his *Muſick's Monument*, already mentioned, ſpeaking of the pieces that were in the higheſt favour at the Cambridge concerts before the *ſcoulding violins* were allowed to perform in them, ſays, "we had moreover a cuſtom at our meetings "after the inſtrumental Muſick was over, to conclude all with ſome "vocal piece to the organ, or, for want of that, to the theor-"boe. And the beſt we did ever eſteem, were thoſe things which "were moſt ſolemn and divine; ſome of which, for their eminen-"cy, I will name, viz. Mr. Deering's *Gloria Patri*, and other of "his *Latin ſongs*, now lately collected and printed by Mr. Play-"ford, a very laudable, and thank-worthy work, beſides many of "the like nature, wonderfully rare, ſublime, and divine, beyond "expreſſion."

It is ſometimes fortunate for hyperbolical panegyriſts of the Muſic of ancient times, when the particular pieces they celebrate cannot be found. If the productions and performance of Orpheus, Linus, Amphion, Terpander, or Timotheus, could now be realized and compared with thoſe of Handel, Corelli, Leo, Pergoleſi, or of many other muſicians now living, would they be able to keep their ground, and fufil our ideas of their excellence, founded on poetical exaggeration? Having found the *Gloria Patri* of Deering, with which Maſter Mace was ſo enrapt, the reader will ſee it on the next plate, p. 479.

"Catch that Catch can; or the muſical Companion." This collection contains chiefly the ſame *Rounds* and *Catches* as Hilton publiſhed, in 1652, under the ſame title, with the addition of about ſeventy of theſe humorous and convivial productions, that appeared now for the firſt time; but the ſecond part of this book, containing "*Dialogues*, *Glees*, *Ayres*, and *Ballads*, of two, three, and "four Voyces," is wholly different from Hilton's ſecond part, which conſiſts of about forty *Hymns* and *Canons*. John Playford was the editor of this excellent collection. London, 1667.

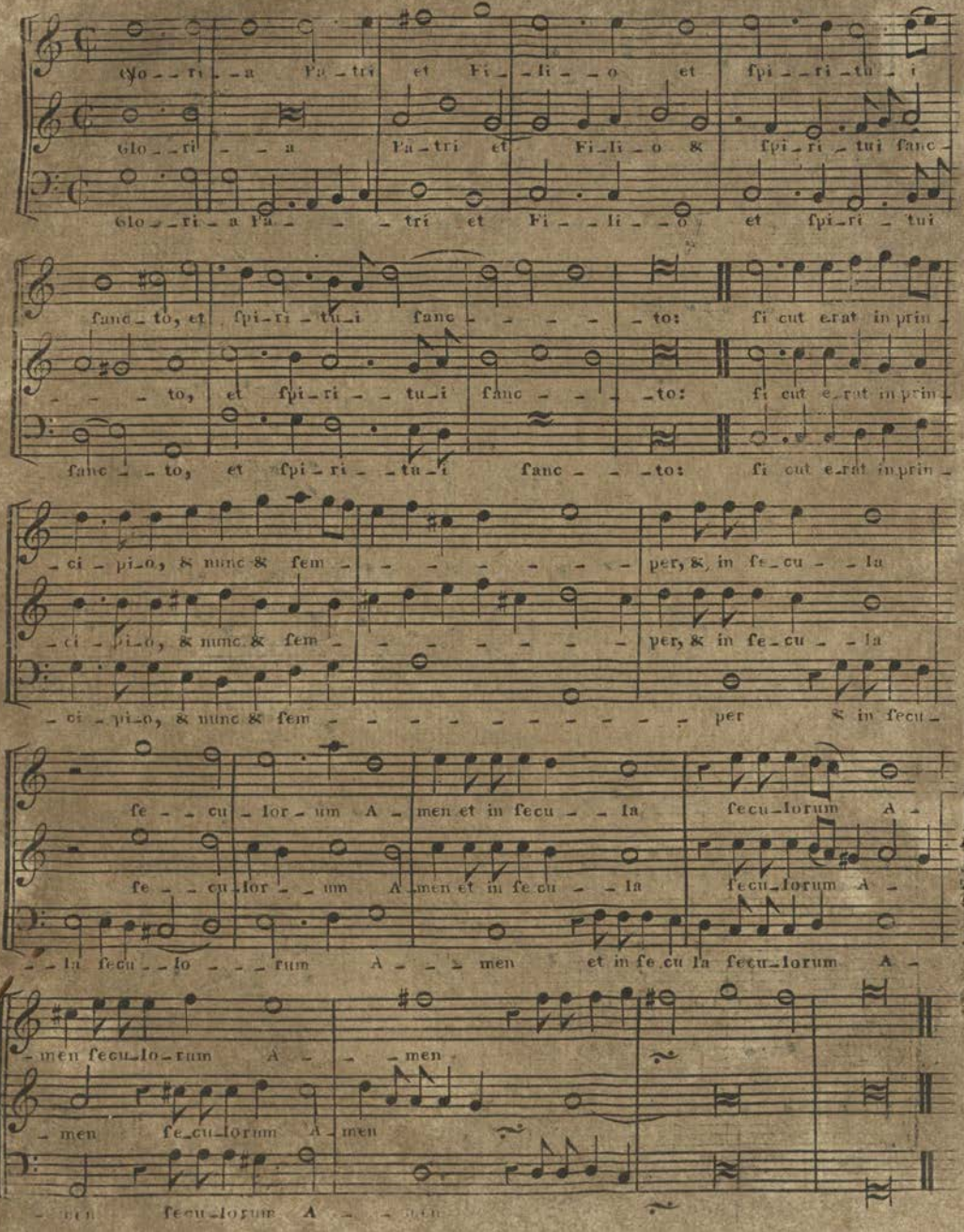
In the ſecond book, there are ſeveral ſhort three-part ſongs by Capt. Henry Cook, maſter of the children of the chapel at the reſtoration of Charles II. which diſcover no great powers of learning or invention; we have others, however, of a ſuperior kind; as "Turn Amarillis to thy Swain," a three-part glee, that was long in favour, by Thomas Brewer, a violiſt and compoſer of fancies in Charles the Firſt's time; and ſeveral compoſitions by Matthew Lock, that are worth preſerving, particularly the three-part glee (*x*), on the plate, p. 480.

"*Muſick's Monument*; or, a Remembrance of the beſt practical "Muſick, both divine and civil, that has ever been known in the "World," 1676, folio, by Thomas Mace, one of the clerks of Trinity college, Cambridge, of quaint and ſingular memory; a work that muſt not be forgotten among the curioſities of this reign. It is impoſſible to deſcribe the ſtyle of this original book by any choice or arrangement of words, but the author's own. The work is divided into three parts; the firſt treats of pſalm-ſinging, and cathedral Muſic; the ſecond, of the *noble lute*, "now made eaſie; "and all its occult, lock'd-up-ſecrets plainly laid open; ſhewing "a *general way* of procuring *invention* and playing voluntarily up- "on the lute, viol, or any other inſtrument, with two pretty devi- "ces, &c. In the third part the *generous viol*, in *its righteſt uſe*, "is treated upon; with ſome *curious obſervations*, never before "handled, concerning it, and Muſick in general."

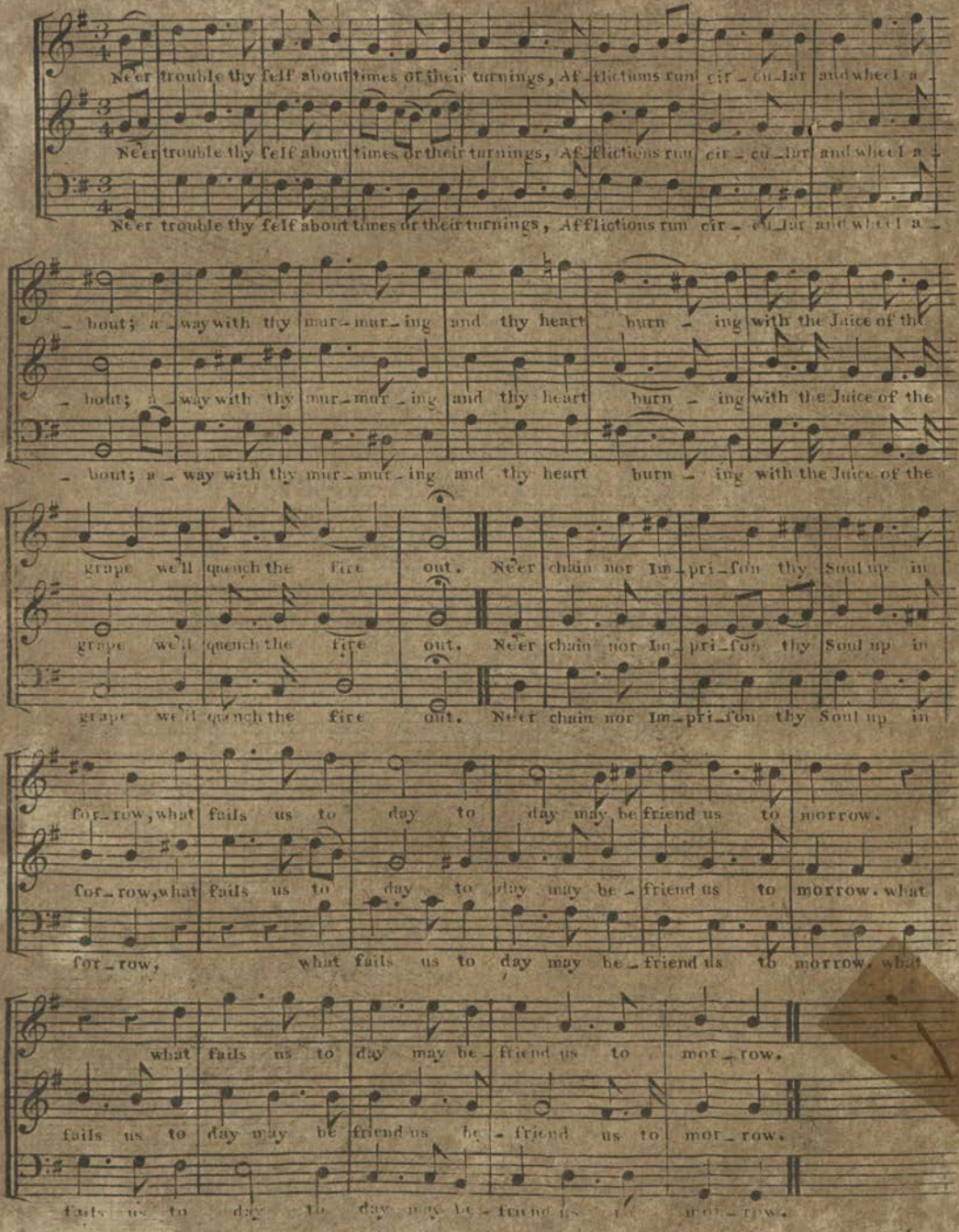
In pſalm-ſinging the author recommends *ſhort-ſquare-even and uniform ayres*, and is "bold to ſay that many of our old pſalm "tunes are ſo *excellently good* that art cannot *mend them* or make

(*x*) This being the firſt time the word GLEE occurs, as a muſical term, it may be neceſſary to attempt its definition. A *Glee* implies nothing more in its original ſenſe, in our printed muſic-books, than "a ſong "of three or more parts, upon a gay or "merry ſubject, in which all the voices be- "gin and end together, ſinging the ſame "words." When ſubjects of fugue or imitation occur, and the compoſition is more artificial than ſimple counterpoint, it leſs reſembles a *Glee* than a madrigal, which it might with more propriety be called, if the words are ſerious: for a *ſerious Glee* ſeems a ſoleciſm, and a direct contradiction in terms. The word *Glee*, in Saxon, German, and Engliſh Dictionaries, ancient and modern, implying *mirth*, *merriment*, and in old authors, *Muſic* itſelf.

"them


Glo_ri_a Pa_tri et Fi_li_o et fpi_ri_tu_i
Glo_ri_a Pa_tri et Fi_li_o & fpi_ri_tui fanc_
Glo_ri_a Pa_tri et Fi_li_o et fpi_ri_tui
fanc_to, et fpi_ri_tu_i fanc_to: fi cut erat in prin_
to, et fpi_ri_tu_i fanc_to: fi cut erat in prin_
fanc_to, et fpi_ri_tu_i fanc_to: fi cut erat in prin_
_ci_pio, & nunc & fem_per, & in fe_cu_la
_ci_pio, & nunc & fem_per, & in fe_cu_la
_ci_pio, & nunc & fem_per & in fecu_
fe_cu_lor_um A_men et in fecu_la fecu_lorum A_
fe_cu_lor_um A_men et in fe_cu_la fecu_lorum A_
_la fecu_lo_rum A_men et in fe_cu la fecu_lorum A_
_men fecu_lo_rum A_men
_men fe_cu_lorum A_men
_men fecu_lorum A_men

Glee, by Matthew Locke. Printed in Playfords Musical companion 1667



"them better." In ſpeaking of the difficulty of ſinging in tune, even with a good voice, he obſerves, that "with an *unſkilfull-inharmonious-courſe-grain'd-harſh-voice*, it is impoſſible. 'Tis *ſad* to hear what "*whining*, *toling*, *yelling*, or *ſcreeking* there is in our *country congre-gations*, where if there be no organ to compel them to harmoni-"cal unity, the people ſeem *affrighted* or diſtracted."

The liberal uſe of compounds by the ingenious Maſter Mace gives his language a very Grecian appearance. He doubts not but that there are "many *rational-ingenious-well-compoſed-willing-good-Chriſtians*, who would gladly *ſerve God* aright, if poſſibly they "knew but how;" and therefore he adviſes the purchaſe of an organ of thirty, forty, fifty, or ſixty pounds; and then, "the clark to "learn to *pulſe* or *ſtrike* the pſalm-tunes, which he offers himſelf "to teach for thirty or forty ſhillings; and the clark afterwards "may inſtruct all the boys in the pariſh for a ſhilling or two a piece "to perform the buſineſs as well as himſelf. And thus by *little* "and *little*, the pariſh will *ſwarm* or abound with organiſts."

The lute and viol are Maſter Mace's favourite inſtruments, concerning the effects of which, and, indeed, of Muſic in general, he is a great rapturiſt. On the lute, though "he had occaſion to *break* "*both his arms*, by reaſon of which he could not make the *nerve-ſhake well*, nor ſtrong; yet, by a certain *motion of his arm* he had "gained ſuch a *contentive-ſhake*, that his ſcholars aſked him fre-"quently how they ſhould do to get the like?"

I ſhall not attempt to recreate my readers with more extracts from this matchleſs, though not ſcarce, book; but recommend its peruſal to all who have taſte for exceſſive ſimplicity, and quaintneſs, and can extract pleaſure from the ſincere and undiſſembled happineſs of an author, who, with exalted notions of his ſubject and abilities, diſcloſes to his reader every inward working of ſelf-approbation in as undiſguiſed a manner, as if he were communing with himſelf in all the plenitude of mental comfort and privacy. I ſhall, however, preſent ſuch readers with an advertiſement from Maſter Mace, that was written on his arrival in London, 1690, fourteen years after the publication of his book. I found it in the Britiſh Muſeum,

N° 5936, in a collection of title-pages, devices, and advertiſements.

AN ADVERTISEMENT.

" To all Lovers of the beſt *Sort* of *Muſick*.

" Men ſay the times are ſtrange——'tis true :
" 'Cauſe many ſtrange things hap to be.
" Let it not then ſeem ſtrange to you
" That here one ſtrange thing more you ſee.

" That is, in Devereux-court, next the Grecian coffee-houſe, at " the Temple back-gate, there is a deaf perſon teacheth Muſick to " perfection; who, by reaſon of his great age, v. 77. is come to " town, with his whole ſtock of rich *muſical furniture*, v. inſtru- " ments and books to put off, to whomſoever delights in ſuch " choice things; for he hath nothing light or vain, but all *ſubſtan-* " *tial*, and ſolid MUSIC. Some particulars do here follow :

" 1. There is a late invented ORGAN, which (for private uſe) " excels all other faſhioned organs whatever; and for which, ſub- " ſtantial-artificial *reaſons* will be given; and (for its beauty) it " may become a nobleman's dining-room.

" 2. There belongs to it a pair of fair, large-ſiz'd, *conſort-viols*, " chiefly fitted and ſuited for That, or conſort uſe; *and 'tis great* " *pity they ſhould be parted.*

" 3. There is a *Pedal Harpſicon*, (the abſolute beſt ſort of *conſort* " *harpſicons* that has been invented); there being in it more than " 20 *varieties*, moſt of them to come in with the foot of the player, " without the leaſt hindrance of play (exceedingly pleaſant). And

" 4. Is a ſingle *Harpſicon*.

" 5. A new invented inſtrument, called a *Dyphone*, v. a *double* " *lute*; it is both *theorbo* and *French-lute* compleat; and as eaſy to " play upon, as any other lute.

" 6. Several other *Theorbos*, *Lutes*, and *Viols*, very good.

" 7. Great ſtore of choice collections of the works of the *moſt* " *famous compoſers*, that have lived in theſe laſt 100 years, as Latin, " Engliſh, Italian, and ſome French.

" 8. There is the *publiſher's* own *Muſick's Monument*; ſome few " copies thereof he has ſtill by him to put off; it being a ſubſcrib- " ed book, and not expoſed to common ſale. All theſe will be

" ſold

" ſold at very eaſy rates, for the reaſons aforeſaid; and becauſe (in-
"deed) he cannot ſtay in town longer than 4 months (exactly.)

He farther adds, " if any be deſirous to partake of his experi-
" mental ſkill in this *high-noble-art*, during his ſtay in town, he is
" ready to aſſiſt them; and (haply) they may obtain that from him,
" which they may not meet withal elſewhere. He teacheth theſe 5
" things, v. the *theorbo*, the *French-lute*, and the *viol*, in all their
" excellent ways and uſes; as alſo *compoſition*, together with the
" *knack* of procuring *invention* to young compoſers, (the general
" and greateſt difficulty they meet withal) this laſt thing not be-
" ing attempted by any author (as he knows of), yet may be done;
" though ſome has been ſo wiſe (or otherwiſe) to contradict it:

Sed experientia docuit.

" Any of theſe 5 things may be learned ſo underſtandingly, in
" this little time he ſtays (by ſuch general rules as he gives, toge-
" ther with *Muſick's Monument*, written principally to *ſuch purpo-*
" *ſes*) as that any aptly inclined, may (for the future) teach them-
" ſelves without any other help."

HENRY PURCELL.

The fine arts depend ſo much on the protection and encouragement of the great, that they have never flouriſhed in any country where its moſt illuſtrious inhabitants were indifferent to their charms. And the periods of our own hiſtory, in which Muſic has been the moſt favoured by royalty, are thoſe alone that entitle us to any kind of ſhare in the honour of its cultivation. Queen Elizabeth was herſelf a performer, and prevented Muſic from being wholly driven from our cathedrals by her injunctions. Charles I. felt and honoured the little good Muſic that ſubſiſted during his turbulent and unhappy reign. And Charles II. by the influence of his ſmiles and attention, ſtimulated the natives of our iſland to make a conſiderable progreſs in the art, without the help of Italy or Germany. Indeed, the paſſion of this prince for French Muſic changed the national taſte: happy for the art, when a ſovereign's favour is founded on ſo firm a baſis as the works of Handel! Indeed, our

country

country would certainly now be leſs ſenſible of their worth, were it not for the royal countenance and patronage with which they have been long and ſteadily honoured.

King James II. was too gloomy and bigoted a prince to have leiſure or inclination for cultivating or encouraging the liberal arts; nor, indeed, does he ſeem to have revolved any other idea in his mind, than the romantic or impracticable plan of converting his three kingdoms to the Catholic faith. And his ſubjects ſeem to have been in ſuch a ferment during his ſhort reign, that nothing, which deſerves to be recorded, was atchieved by any of them, except the wreſting from him that power he abuſed. This remark is not made without recollecting that Newton publiſhed his *Principia*, and Locke finiſhed his *Eſſay on Human Underſtanding*, while this prince ſat on the throne; but it can never be imagined that during ſo ſhort and turbulent a reign, two works which exalt human nature more perhaps than any which the longeſt reigns upon record ever produced, could have been brought to maturity. Indeed Purcell, who had ſo much diſtinguiſhed himſelf in the former reign, does not appear by the date or occaſion of his exertions, to have produced any particular anthem, ode, or drama, for the church, court, or ſtage, from the death of Charles II. his firſt royal maſter, till after the Revolution, except the anthem "Bleſſed are "they that fear the Lord," which he compoſed by order of the court, in 1687, as a thankſgiving for the Queen's pregnancy.

During the reign of King William and Queen Mary, the different parties in politics were too much on the *qui vive?* too jealous and apprehenſive of the machinations of each other, to beſtow much meditation on the arts of peace. And both theſe ſovereigns were perſonally too indifferent about Muſic to contribute to its refinement or corruption. Indeed, their reign was embelliſhed by many of the moſt valuable of Purcell's productions, without his owing either his education or ſucceſs to their immediate patronage. As the muſical tranſactions, during the two reigns which cloſed the laſt century, can furniſh the preſent hiſtory with few circumſtances relative to the art, or its progreſs in this country, but what are de-

rived from his talents, it ſeems neceſſary, for a while, to quit the wide range of *general hiſtory*, and aſſume the more minute narrative of a biographer.

In tracing the progreſs of Engliſh Muſic through the reigns of James and Charles I. the Protectorſhip, and chief part of Charles II. but few ſecular compoſitions occurred which could be heartily praiſed. Indeed, with reſpect to the objects of my particular enquiries, they ſeem ſo much the periods of dulneſs and inſipidity, that the power of charming, by the arrangement and combination of muſical ſounds, may be ſaid to have ſlept, and artiſts to have played and ſung with as little meaning and animation, as if the art had been carried on by *Somnambuli*. I therefore feel a particular pleaſure in being arrived at that period of my labours which allows me to ſpeak of HENRY PURCELL, who is as much the pride of an Engliſhman in Muſic, as Shakſpeare in productions for the ſtage, Milton in epic poetry, Lock in metaphyſics, or Sir Iſaac Newton in philoſophy and mathematics.

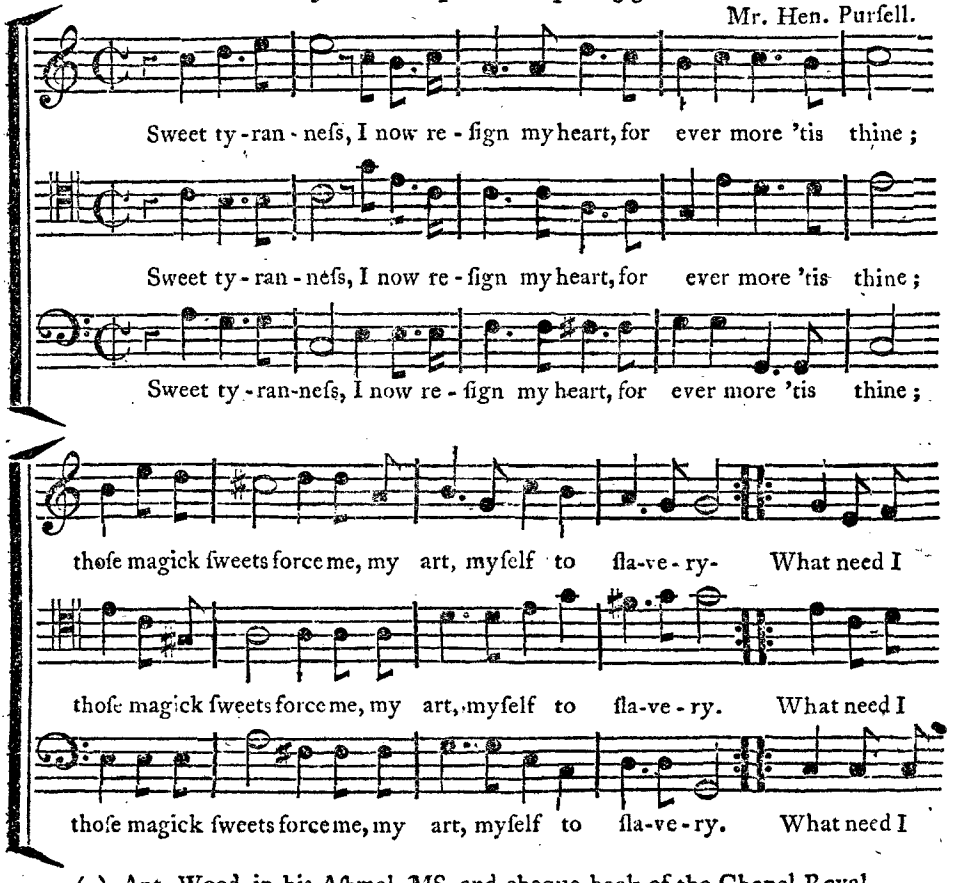
Unluckily for Purcell! he built his fame with ſuch periſhable materials, that his worth and works are daily diminiſhing, while the reputation of our poets and philoſophers is increaſing by the conſtant ſtudy and uſe of their productions. And ſo much is our great muſician's celebrity already conſigned to tradition, that it will ſoon be as difficult to find his ſongs, or, at leaſt to *hear* them, as thoſe of his predeceſſors, Orpheus and Amphion, with which Cerberus was lulled to ſleep, or the city of Thebes conſtructed.

So changeable is taſte in Muſic, and ſo tranſient the favour of any particular ſtyle, that its hiſtory is like that of a ploughed field: ſuch a year it produced wheat, ſuch a year barley, peas, or clover; and ſuch a year lay fallow. But none of its productions remain, except, perhaps, a ſmall part of laſt year's crop, and the corn or weeds that now cover its ſurface. Purcell, however, was ſuch an excellent cultivator of his farm in Parnaſſus, that its crops will be long remembered, even after time has devoured them.

HENRY PURCELL was born in 1658. His father, Henry, and uncle, Thomas Purcell, were both muſicians, and gentlemen of the Chapel

Chapel Royal, at the reſtoration of King Charles II (z). There is a three-part ſong in Playford's *Muſical Companion*, by *Henry Purſell*, which, being printed in 1667, when our great muſician was but nine years old, muſt have been the production of his father. There is likewiſe a chant in the firſt volume of Boyce's Collection, p. 289, N° II. called the *burial chant*, by Thomas Purcell, his uncle, who continued in the ſervice of the chapel till the time of his death, in 1682. Though theſe compoſitions promiſe no great hereditary genius, they ſhall be here inſerted; as mankind is naturally curious concerning every thing that is connected with eminent perſons.

Three-part Song by the Father of Henry Purcell. From Playford's Muſical Companion, p. 153.



(z) Ant. Wood, in his Aſhmol. MS. and cheque-book of the Chapel Royal.

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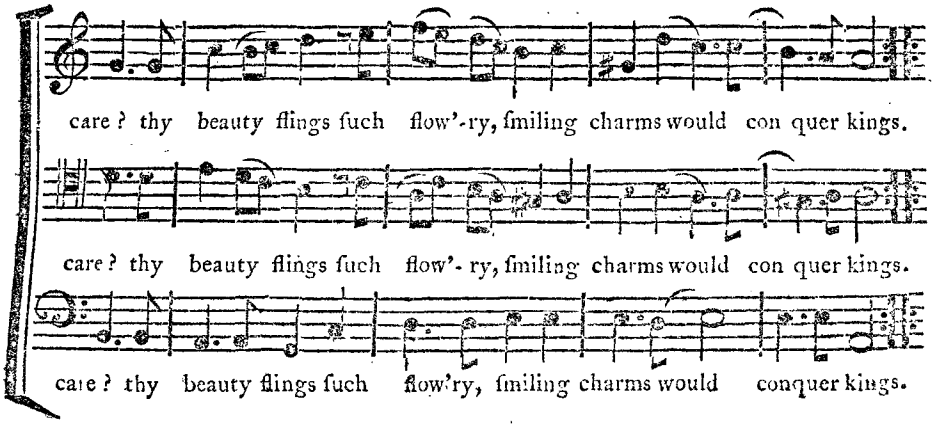
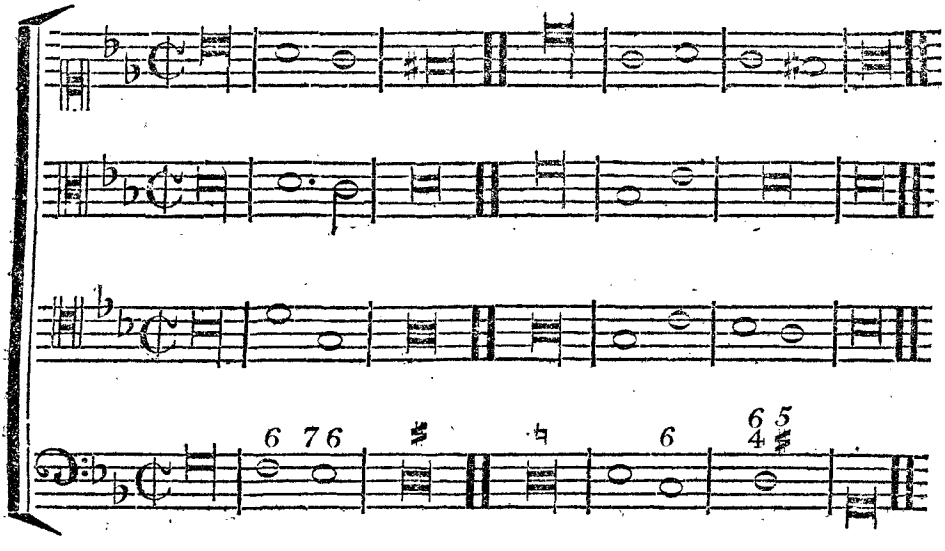


Chant, by Thomas Purcell.



From whom Henry received his firſt inſtructions in Muſic, cannot be very clearly aſcertained. But his father dying in 1664, when he was no more than ſix years old, it is probable he was qualified for a choriſter by Capt. Cook, who was maſter of the children from the Reſtoration till the time of his death, in 1672. For, as Purcell was appointed organiſt of Weſtminſter Abbey at eighteen years of age, he muſt have learned the elements of his art before his fourteenth year, at which time Pelham Humphrey, brought up in the

Royal Chapel under Capt. Cook, was appointed his ſucceſſor, as maſter of the boys. Purcell certainly continued to ſing in the King's Chapel, and to receive leſſons from Humphrey till his voice broke, an accident which uſually happens to youth at ſixteen or ſeventeen years of age: after this, perhaps, he had a few leſſons in compoſition from Dr. Blow, which were ſufficient to cancel all the inſtructions he had received from other maſters, and to occaſion the boaſt inſcribed on the tomb-ſtone of Blow, that he had been

"Maſter to the famous Mr. Henry Purcell."

But there is nothing more common than this petit-larceny among muſicians: if the firſt maſter has drudged eight or ten years with a pupil of genius, and it is thought neceſſary, in compliance with faſhion or caprice, that he ſhould receive a few leſſons from a ſecond, he inſtantly arrogates to himſelf the whole honour both of the talents and cultivation of his new ſcholar, and the firſt and chief inſtructor is left to ſing, *ſic vos non vobis*.

Purcell is ſaid to have profited ſo much from his firſt leſſons and cloſe application, as to have compoſed, during the time of his being a ſinging boy in the chapel, many of his anthems which have been conſtantly ſung in our cathedrals ever ſince. Eighteen was a very early age for his being appointed organiſt; that is, *maeſtro di capella* of Weſtminſter Abbey, one of the firſt cathedrals in the kingdom, for choral compoſitions and performance. It was not likely he would ſtop here: the world is, perhaps, more partial to promiſing youth, than accompliſhed age; and at twenty-four, in 1682, he was advanced to one of the three places of organiſt of the Chapel Royal, on the death of Edward Low, the ſucceſſor of Dr. Chriſtopher Gibbons, in the ſame ſtation.

After this, he produced ſo many admirable compoſitions for the church and chapel of which he was organiſt, and where he was ſure of having them better performed than elſewhere, that his fame was ſoon extended to the remoteſt parts of the kingdom.

From this time, his anthems were eagerly procured, and heard with pious rapture wherever they could be performed; nor was he ſuffered long to devote himſelf totally to the ſervice of the church. He

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was, very early in his life, ſolicited to compoſe for the ſtage, and chamber, in both which undertakings, he was ſo ſuperior to all his predeceſſors, that his compoſitions ſeemed to ſpeak a new language; yet, however different from that to which the public had been long accuſtomed, it was univerſally underſtood (*a*). His ſongs ſeem to contain whatever the ear could then wiſh, or heart could feel. My father, who was nineteen years of age when Purcell died, remembered his perſon very well, and the effect his anthems had on himſelf and the public at the time that many of them were firſt heard; and uſed to ſay, that "no other vocal Muſic was liſtened to with "pleaſure, for near thirty years after Purcell's death; when they "gave way only to the favourite opera ſongs of Handel."

The unlimited powers of this muſician's genius embraced every ſpecies of compoſition that was then known, with equal felicity. In writing for the *church*, whether he adhered to the elaborate and learned ſtyle of his great predeceſſors Tallis, Bird, and Gibbons, in which no inſtrument is employed but the organ, and the ſeveral parts are conſtantly moving in fugue, imitation, or plain counterpoint; or, giving way to feeling and imagination, adopted the new and more expreſſive ſtyle of which he was himſelf one of the principal inventors, accompanying the voice-parts with inſtruments, to enrich the harmony and enforce the melody and meaning of the words, he manifeſted equal abilities and reſources. In compoſitions for the *theatre*, though the colouring and effects of an orcheſtra were then but little known, yet as he employed them more than his predeceſſors, and gave to the voice a melody more intereſting and impaſſioned than, during the laſt century, had been heard in this country, or perhaps in Italy itſelf, he ſoon became the delight and darling of the nation. And in the ſeveral ſpecies of *chamber Muſic* which he attempted, whether ſonatas for inſtruments, or odes, cantatas, ſongs, ballads, and catches, for the voice, he ſo far ſurpaſſed

(*a*) He produced the overture and act-tunes for *Abdelazar*, a tragedy written by Mrs. Behn, and acted at the Duke's Theatre, in 1677, when he was only nineteen; to *Timon of Athens*, altered from Shakſpeare by Shadwell, in 1678; and to *Theodoſius, or the Force of Love*, by Nat. Lee, in 1680; the ſongs and proceſſional Muſic of which are ſtill performed.

whatever our country had produced, or imported before, that all other muſical productions ſeem to have been inſtantly conſigned to contempt or oblivion.

As many of his numerous compoſitions for the church, particularly thoſe printed in the ſecond and third volumes of Dr. Boyce's Collection, are ſtill retained in the King's Chapel and in our cathedrals, I ſhall here acquaint the muſical reader in what manner I have been affected by ſome of theſe productions, in a late attentive peruſal of them (*b*).

His four-part anthem, "O God, thou art my God (*c*)," muſt certainly have been one of his juvenile productions, before he had ſufficiently refined his ear, or exerciſed his judgment; as there are many crude harmonies, and falſe accents in it, which in riper years he would not have tolerated (*d*).

Of his ſix-part anthem, "O God thou haſt caſt us out," the firſt movement, in which there are many bold harmonies, is extremely elaborate, yet ſpirited and pleaſing. The verſe, "O be "thou our help," is not only full of new and fine effects, but touch-

(*b*) It appears by Dr. Bayley's *Collection of Anthems uſed in his Majeſty's Chapel Royal*, that ten of Purcell's are ſtill performed there; and in the Rev. Mr. Maſon's *Copious Collection of the Words of ſuch Anthems as are uſed in the Cathedral of York*, that near twenty of his choral compoſitions are ſtill ſung in that choir. I cannot help here recommending to the curious, as well as ſtudents in Church Muſic, the peruſal of the Critical and Hiſtorical Eſſay on Church Muſic prefixed to Mr. Maſon's uſeful publication; in which will be found many excellent reflexions on the ſubject, which that admirable poet has well conſidered; and though he ſeems inclined to reform our cathedral Muſic with leſs tenderneſs for many of our venerable old maſters than myſelf, yet our opinions entirely coincide with reſpect to falſe accent, long diviſions, and other inaccuracies and abuſes in our choral Muſic, which require correction.

(*c*) Boyce's Collect on, Vol. II. p. 148.

(*d*) In the firſt chorus, the word early begins on an *un*accented part of the bar. Line iii. bar 3. the E b in the tenor part with F and G, immediately preceding a cloſe in F, has a very diſagreeable effect. C would be better harmony; but then the point of imitation would not be ſo complete. The 6th with the 7th, in the next bar, is hardly defenſible. P. 149, l. 3d, the 7th reſolved by aſcending, while the baſe deſcends a 3d, is a licenſe worthy of imitation; as the effect is not unpleaſant to the ear. In the next page he has the 6th with the 7th, and flat 3d, 4th, and 5th, again; which laſt combination, though he had authority from old maſters, no compoſers, ſince his time, ſeem to have admitted into their works. P. 150, the ſharp 5th to Eb muſt have been thought very licentious, during the laſt century; yet, as a note of taſte, it has a good effect, and as ſuch, is now frequently uſed. The harmony throughout the laſt movement, in triple time, is piquant, and the modulation agreeable, though the cloſe in A is very extraneous. The *Halleluja*, is in all reſpects, the uſe of the ſharp 3d with the flat 6th excepted, extremely agreeable.

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ing (*e*). By thoſe who object not to the confuſion in the words which ariſes from fugue and imitation, while the ſeveral parts are ſinging different portions of the ſame ſentence, at the ſame time, the words will appear perfectly well accented and expreſſed.

The firſt movement of his full anthem in eight parts, "O Lord "God of hoſts," is a noble compoſition, *alla Paleſtrina*, in which all the laws of fugue upon two, and ſometimes more, ſubjects, are preſerved inviolable; the harmony, though bold, is, in general, chaſte, and the effect of the whole ſpirited and majeſtic. The ſecond movement is extremely pathetic and expreſſive; but, both in that and the laſt movement, he ſeems trying experiments in harmony; and, in hazarding new combinations, he ſeems now and then to give the ear more pain than pleaſure (*f*).

The two-part anthem, "Thy way, O God, is holy," continues to be excellent Muſic ſtill, in the ſlow movements; the quick, however, are ſomewhat *paſſés*, and the melody to theſe words, "the "air thundered," &c. ſeems too light and dramatic for the Church at any period.

The three-part anthem, "Be merciful unto me, O God," is throughout admirable. Indeed, to my conceptions, there ſeems no better Muſic exiſting, of the kind, than the opening of this anthem, in which the verſe, "I will praiſe God," and the laſt movement, in C natural, are in melody, harmony, and modulation, truly *divine Muſic*.

(*e*) The unprepared 7th in the ſecond and ſixth bar was here, I believe, happily uſed for the firſt time. With the laſt movement I ſhould be much more pleaſed if the ſharp 3d and flat 6th did not ſo frequently occur.

(*f*) Purcell is ſo claſſical a compoſer for the Church, that his harmonical licences become authority, and may lead young ſtudents into error. It is right, therefore, to ſpecify the places in theſe two laſt movements which are moſt likely to offend cultivated ears at preſent. In the laſt bar but one of p. 167, the Bb in the ſecond ſoprano; p. 168, l. i. bar 3, the C ſharp in the firſt counter-tenor; ib. l. iii. bar 2, the 6th with the 7th to D ſharp; and bar 6th the ſame line, the natural 3d, ſharp 7th, and 9th, to D natural; and the ſharp 3d with the natural 6th in the next bar; p. 170, the ſame combination occurs three ſeveral times, and to my ear ſeems jargon at all times and in all places: and, indeed, the 6th with the 7th, which we find twice more in the laſt movement, affect me always with the idea of wrong notes in the performance. Theſe ſmall blemiſhes excepted, this anthem is one of the fineſt compoſitions of the kind which our church, or perhaps any church, can boaſt.

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The complete ſervice of Purcell, in B flat, printed by Boyce (*g*), is a moſt agreeable and excellent piece of counterpoint, of which the modulation frequently ſtimulates attention by unexpected tranſitions, yet of ſo ſober a kind as never to give the ear the leaſt uneaſineſs, till we come to the bottom of p. 110, and then the ſame crudities of the ſharp 3d with the flat 6th, and flat 3d, 4th, and 5th, as have been elſewhere cenſured, occur; which, I hope, in ſpite of my reverence for Purcell, the organiſts of our cathedrals ſcruple not to change for better harmony. Theſe two or three combinations, like ſome words which his likeneſs Shakſpeare tried unſucceſsfully to render current, have been rejected by poſterity; and it is in vain to attempt at forcing them upon the public by the mere weight of authority. The ear will patiently bear very rough uſage from an artiſt who in general makes it ſuch ample amends; however, there are limits, beyond which it is unſafe to exerciſe cruelty of all kinds; and the auricular ſenſe will be deadened, diſguſted, or rendered indifferent to Muſic's powers, by too harſh treatment.

The *Benedictus*, as well as *Te Deum*, and all the reſt of the ſervice, muſt be extremely pleaſing, in all other reſpects, to every ear ſenſible to harmony. The words are, in general, accented with great accuracy (*h*); and the few points of imitation are fragments of agreeable melody. P. 121, the Ab and A♮, at the word *beſeech*, in the *Kyrie*, are peculiarly beautiful, as are the 7th with the 9th at "before all worlds," in the creed, and the cloſe at "by whom "all things were made." The point at "throughout all generations," in the *Magnificat*, is what the Italians call *ben tirato*, well-worked. In the laſt line however, of page 132, ſo many exceptionable combinations occur, that I cannot paſs it over without a ſtigma. Yet, upon the whole, the abilities of Purcell, as a profound contrapuntiſt, appear perhaps more in the courſe of this ſervice than elſewhere; as he has manifeſted deep ſtudy and meditation in a ſpecies of writing to which it was not likely that his creative and impetuous

(*g*) Vol. III. p. 104.

(*h*) Yet why the word *higheſt* is contracted into a monoſyllable, to which only one note is allowed, is difficult to imagine.

genius would ſubmit, having had the patience, as well as abilities, to enrich it with no leſs than four different canons of the moſt difficult conſtruction, as of 2, 3, and 4 in one, by inverſion.

The ſuperior genius of Purcell can be fairly eſtimated only by thoſe who make themſelves acquainted with the ſtate of Muſic previous to the time in which he flouriſhed; compared with which, his productions for the Church, if not more learned, will be found infinitely more varied and expreſſive; and his ſecular compoſitions appear to have deſcended from another more happy region, with which neither his predeceſſors nor cotemporaries had any communication.

Beſides the whole ſervice, with three full, and ſix verſe anthems, in Dr. Boyce's Collection, there are nine verſe and full anthems, wholly different, ſtill ſung in the cathedral at York (*i*). And in Dr. Tudway's Collection, Britiſh Muſeum, there are, beſides a whole ſervice in B flat, different from that in Boyce, eight full and verſe anthems, different from all the reſt, four of which were compoſed for the Chapel Royal of Charles II. and are accompanied with inſtruments. And ſtill, excluſive of theſe and the hymns printed in the two books of *Harmonia Sacra* (*k*), in a manuſcript bequeathed to Chriſt-church College, Oxon. by Dr. Aldrich, there are two motets and a *Gloria Patri* for four and five voices, in Latin, with ſeven pſalms and hymns for three and four voices, by our fertile and diligent compoſer, that have all their peculiar merit, but of which ſome may, without hyperbole, be ſaid to reach the true ſublime of ſacred Muſic.

To enter on a minute examination of theſe would extend this article to too great a length; I ſhall, therefore, finiſh my account of his choral productions by a few remarks on his *Te Deum* and *Jubilate*.

Various have been the opinions concerning the occaſion of this grand enterprize. Some have thought it was originally compoſed

(*i*) See Maſon's Collection of thoſe Portions of Scripture and the Liturgy that are ſung as Anthems in the cathedral Churches of England, and publiſhed for the Uſe of the Church of York, 1782.

(*k*) In the firſt book, publiſhed 1688, there are twelve; and in the ſecond book, printed 1693, five of his hymns.

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for the feaſt of the ſons of the clergy; and Dr. Tudway, his contemporary and fellow-ſtudent, in the dedication to the ſixth volume of his Collection of Church Muſic to lord Harley, 1720, tells us poſitively, that "the *Te Deum* and *Jubilate* of Mr. Henry "Purcell, the firſt of that kind (meaning with inſtrumental accom-"paniments) that ever was made in England, was intended for the "opening of the new church of St. Paul; and though he did not live "to ſee it finiſhed, it was afterwards performed three ſeveral times when "Queen Anne went thither herſelf, in ceremony." But both theſe accounts are certainly erroneous, as is evident by the following title to a printed copy, which I have examined, in the library of Chriſt-church, Oxon. "*Te Deum* and *Jubilate*, for voices and inſtruments, "made for St. Cecilia's day, 1694, by Henry Purcell."

The cuſtom, ſince the death of Purcell, of opening this magnificent hymn with an overture or ſymphony, which Handel and Graun have done ſo powerfully, renders the beginning of our countryman's compoſition ſomewhat abrupt, meagre, and inferior in dignity to the ſubject; there is, however, a ſtroke of genius, boldneſs, and effect, in the four laſt bars of the firſt line, where the diſcords are ſtruck by the trumpets, and reſolved by the violins, which marks the great muſician.

There is likewiſe a grandeur in the movement, and richneſs in the harmony of the chorus *All, all the earth doth worſhip thee*, and the diſtribution of the parts, in aſcending after each other by the harmonic intervals of the perfect chord, has a beautiful effect. But it ſeems to me as if *all* the compoſers of this hymn had miſtaken the cry of *joy* for that of *ſorrow*, in ſetting *To thee all angels cry aloud*. Here Purcell, as well as Handel, has changed his key from major to minor, and in admirable modulation in itſelf, has given the movement a pathetic expreſſion, which in reading and conſidering the idea of that eternal laud and praiſe which the hierarchies and heavenly hoſts offer up to the throne of God, it ſeems not to require.

The Cherubin and Seraphin ſinging in duo, and the univerſal acclaim of *holy*, are certainly moſt happily deſigned, and expreſſed with the energy of inſpiration. The tranſient ſtate of melody has, however,

ever, rendered this verſe "The glorious company of the apoſtles "praiſe thee," and, indeed, moſt of the ſolo parts, ſomewhat rude and inelegant. And it is chiefly in the choruſes and diſpoſition of the whole work, that Purcell is ſtill admirable, and will continue ſo among Engliſhmen, as long as the preſent language of this hymn ſhall remain intelligible.

"Alſo the Holy Ghoſt the comforter," is a delightful fragment of harmony and melody, which time can never injure: and "Thou "art the King of glory," in double fugue, is grand and maſterly. "When thou tookeſt upon thee," and "When thou hadſt over-"come the ſharpneſs of death," have permanent beauties of melody, contrivance, and expreſſion, that are wholly out of the reach of faſhion. This praiſe, however, does not include the diviſion upon the word *all*. Through the numberleſs miſtakes of a bad copy (*l*), very great beauties are manifeſt, in looking over the ſcore from "Thou ſitteſt at the right hand of God," to "ever world without "end." I ſhall only inſtance the diviſion on the word *glory*; indeed, the whole movement of "O Lord ſave thy people," in which the ſound is truly an echo to the ſenſe; and, in the expreſſion of the words, "Lift them up for ever," is admirable.

The whole verſe, "Vouchſafe, O Lord, to keep us this day "without ſin," to "as our truſt is in thee," is ſo incorrectly printed, that it is hardly poſſible to know the author's deſign, with reſpect to harmony; however, much expreſſion is diſcoverable in the voice part, and the ſupplication at the words "have mercy upon "us," is truly pathetic. The ſhort fugue "let me never be con-

(*l*) No compoſition of merit was ever worſe engraved than this *Te Deum*: wrong notes, wrong clefs, confuſion and blunders of all kinds, diſgrace every plate from the beginning to the end, which, without ſkill in compoſition, a reader would often aſcribe to the author of the work. The errors are ſo numerous, that to point them out would take up too much room here: I think, I have heard that the late Dr. William Hayes, of Oxford, has reviſed and made ſome additions to the accompaniments of this compoſition, which, for the honour of our country, it were to be wiſhed might be ſoon engraved in the ſame handſome and correct manner, in which part of our author's works have already been publiſhed by Mr. Goodiſon. Whether it was to diſplay the abilities of Elford, the celebrated counter-tenor, that Purcell has compoſed the chief ſolo verſes for that ſpecies of voice, I know not; but it is a misfortune to this admirable production, that good counter-tenor voices are very ſcarce, and good ſingers, in that part of the ſcale, infinitely more ſo.

"founded," though regular, might have been written by a man of leſs genius than Purcell.

The beginning of the *Jubilate* is well calculated to diſplay a fine performer, and, therefore, the military caſt which is given to the whole air, by the pointed notes, may be proper; but I muſt own, that I never was partial to that ſtyle of movement; yet Purcell and all his cotemporaries in England were ſo much of a different opinion, that it prevails too much in all their works.

"Be ye ſure that the Lord," &c. if ſung with taſte and feeling, will always be good Muſic, and ſo will the next movement, as long as the art of Muſic ſhall be had in reverence.

In the verſe, "for the Lord is gracious," Purcell has diſplayed his uncommon powers of expreſſion, particularly at "his mercy is "everlaſting," which ſeems to me exquiſite compoſition. The *Gloria Patri, alla Paleſtrina*, but more animated, perhaps, than any movement that Paleſtrina was ever allowed to compoſe, is full of ſuch ſcience and contrivance, as muſicians can alone properly eſtimate; but the general effect of the whole is ſo glorious and ſublime, as muſt charm into rapture the moſt ignorant, as well as the moſt learned hearer (*m*).

This admirable compoſition was conſtantly performed at St. Paul's Church on the feaſt of the ſons of the clergy, from the deceaſe of the author, 1695, till the year 1713, when Handel's *Te Deum* for the peace of Utrecht, was produced by order of Queen Anne. From this period till 1743, when his ſecond *Te Deum*, for the battle of Dettingen, was compoſed, they ſeem to have been alternately performed. But ſince that time, Purcell's compoſition has been but ſeldom executed, even at the triennial meetings of the three choirs of Hereford, Worceſter, and Glouceſter. Handel's ſuperior knowledge and uſe of inſtruments, and more poliſhed me-

(*m*) The review of this work has not been undertaken with the leaſt ſpirit of compariſon, in order to exalt our great countryman at the expence of our great foreigner. Some years have paſſed ſince theſe remarks were made, and I purpoſely avoided looking critically at Handel's *Te Deum*, till the time came, not only for a careful and candid examination of that production, but of ſuch of the other works of that truly great muſician, as were performed at his *Commemoration*, in 1784.

lody,

lody, and, indeed, the novelty of his productions, which, *cæteris paribus*, will always turn the public ſcale, took ſuch full poſſeſſion of the nation's favour, that Purcell's *Te Deum* is only now performed occaſionally, as an antique curioſity, even in the country.

Our author's *theatrical compoſitions*, if we recollect the number and excellence of his productions for the Church, and the ſhortneſs of his life, will ſurpriſe by their multiplicity. Of thoſe dramas which are called operas, and of which Muſic was the principal allurement held out to the public, a more detailed account will be given in ſpeaking of the origin and progreſs of the muſical drama in England, previous to the uſe of the Italian language, Muſic, and performers, on our lyric ſtage. And of his detached and incidental ſongs, dialogues, and ſcenes, that were performed at our national theatre or playhouſe, the principal will be mentioned in ſpeaking of his *Orpheus Britannicus*, or Poſthumous Collection of his miſcellaneous Compoſitions. But before we enter on an examination of this work, it ſeems neceſſary to acquaint the reader, that the chief part of his inſtrumental Muſic for the playhouſe is included in a publication that appeared two years after his deceaſe, under the title of "A Collection of Ayres compoſed for the Theatre and on other "Occaſions, by the late Mr. Henry Purcell. London, printed for "Frances Purcell, Executrix of the Author, 1697 (*n*)."

Purcell ſeems to have compoſed introductory and *entracte* Muſic to moſt of the plays that were brought on the ſtage during his time. This publication contains his Muſic to the following dramas:

Abelazor, 1677. The Muſic of this conſiſts of an overture and eight airs or tunes.

The Virtuous Wife, 1680. Overture and ſeven airs.

(*n*) Theſe airs are in four parts, for two violins, tenor, and baſe, and were played as overtures and act-tunes in my own memory, till they were ſuperceded by Handel's hautbois concertos, and thoſe, by his overtures, while Boyce's ſonatas, and Arne's compoſitions, ſerved as act-tunes. In proceſs of time theſe were ſupplanted by Martini's concertos and ſonatas, which were thrown aſide for the ſymphonies of Van Maldere, and ſonatas of the elder Stamitz. About this time, the trios of Campioni, Zanetti, and Abel, came into play, and then the ſymphonies of Stamitz, Canabich, Holtzbauer, and other Germans, with thoſe of Bach, Abel, and Giardini; which, having done their duty many years very pleaſantly "ſlept with their fathers;" and at preſent give way to Vanhall, Boccherini, Haydn and Pleyel. *Sic tranſit gloria Muſicorum!*

Indian Queen. The firſt movement of this overture is equal to any of Handel's. There are likewiſe two or three trumpet tunes, well calculated for the inſtrument, and a rondeau at the end, which would now ſeem new, if played in a concert by a good band.

Diocleſian, or the Propheteſs, 1690. The inſtrumental Muſic of this Engliſh opera given here, conſiſts of an overture of two movements, the firſt excellent in the ſtyle of Lulli, and afterwards of Handel with better fugues; *preludio*, accompaniment to a ſong, trumpet-tune, ayre, hornpipe, country-dance, and *canaries* (*o*).

King Arthur, 1691. Overture and twelve tunes.

Amphitrion, 1691. Overture and eight tunes.

Gordian Knot untied, 1691. Overture and ſeven tunes.

Diſtreſſed Innocence, or the Princeſs of Perſia, 1691. Overture and ſeven tunes, all proofs of the author's original genius.

The Fairy Queen, 1692. Two overtures and ſixteen tunes of different kinds. N° 12, an air, 4 in 2, is a very curious canon on two ſubjects: the firſt treble and baſe performing one, and the ſecond and tenor the other. There is as much accent and ſpirit in this compoſition, as if it were in free counterpoint.

The Old Bachelor, 1693. Overture and eight tunes.

The married Beau, 1694. Overture and eight tunes, among which is a very agreeable air for the trumpet, a march, and a hornpipe, that are characteriſtic. This laſt is very much in the ſtyle of a Spaniſh *Fandango*.

The Double Dealer, 1694. Overture and ten tunes. N° 6 and 9 pretty and curious.

Bonduca, 1695. Overture and eight tunes, including *Britons ſtrike home*, and *To arms*, in four parts.

Theſe are the contents of this poſthumous publication; but beſides the Muſic for theſe dramas, he compoſed overtures, act-tunes, and ſongs, for *Timon of Athens*, 1678; for *Theodoſius, or the Force of Love*, 1680; for *Dryden's Tempeſt*, 1690; and for *Don Quixote*, 1694.

(*o*) A French term for a rapid dance, in jig time.

But few of Purcell's ſingle ſongs ſeem to have been printed during his life. He publiſhed the Muſic to a maſque ſung in the tragedy of *Oedipus*, when it was revived in 1692. And "a muſical "Entertainment, performed Nov. 22d, 1683, on St. Cecilia's day, "printed in ſcore by John Playford, with a dedication to the gen- "tlemen of the muſical ſociety, and particularly the ſtewards, writ- "ten by Henry Purcell, compoſer of the Muſic."

There are ſeveral of his ſongs in Playford's Collection called "the Theatre of Muſic, 1687, fourth and laſt Book;" and though theſe are not in his beſt manner, they are more original and intereſting than the reſt. Among theſe, p. 50, *A new ſong to a Scotch tune*, by our author, ſeems to me more pleaſing and leſs ſtolen, than any ſpurious *Scotch tune*, or imitation of the national melody of the northern inhabitants of this iſland, that has been ſince produced.

Page 62 of the ſame collection, there is an admirable piece of recitative, in a truly grand ſtyle: "Amidſt the ſhades," &c. But the collection of his ſecular vocal Muſic, which did him the greateſt honour, and long rendered his name dear to the Britiſh nation, was publiſhed by his widow two years after his deceaſe, by the title of ORPHEUS BRITANNICUS. Here were treaſured up the ſongs from which the natives of this iſland received their firſt great delight and impreſſion from the vocal Muſic of a *ſingle voice*. Before that period we had cultivated madrigals and ſongs in parts, with diligence and ſucceſs; but in all ſingle ſongs, till thoſe of Purcell appeared, the chief effects were produced from the words, not the melody. For the airs, till that time, were as unformed and miſſhapen, as if they had been made of notes ſcattered about by chance, inſtead of being caſt in an elegant mould. Excluſive admirers of modern ſymmetry and elegance may call Purcell's taſte barbarous; yet in ſpite of ſuperior cultivation and refinement, in ſpite of all the viciſſitudes of faſhion, through all his rudeneſs and barbariſm, original genius, feeling, and paſſion, are, and ever will be, diſcoverable in his works, by candid and competent judges of the art.

To this admirable collection are prefixed ſeven copies of verſes to his memory, at the head of which is an ode, written on his death, by

by Dryden, which was ſet by Dr. Blow, and performed at the concert in York Buildings. The Muſic of this ode was printed 1696, the year after our favourite muſician's deceaſe. It is compoſed in fugue and imitation, and is learned and maſterly, but appears laboured, and is wholly without invention or pathos. There is, however, ſo much of both in the poetry, that it borders on bombaſt.

Ode on the Death of Mr. HENRY PURCELL.

Written by Mr. Dryden.

Mark how the lark and linnet ſing,
With rival notes
They ſtrain their warbling throats,
To welcome in the ſpring.
But in the cloſe of night
When Philomel begins her heav'nly lay,
They ceaſe their mutual ſpight,
Drink in her Muſic with delight,
And liſt'ning and ſilent, and ſilent and liſt'ning,
And liſt'ning and ſilent obey.

So ceas'd the rival crew when Purcell came,
They ſung no more, or only ſung his fame.
Struck dumb they all admir'd the godlike man:
The godlike man
Alas! too ſoon retir'd
As he too late began.
We beg not hell our Orpheus to reſtore:
Had he been there,
Their ſovereign's fear
Had ſent him back before.
The pow'r of harmony too well they knew
Would long ere this have tun'd their jarring ſphere,
And left no hell below.

The heav'nly choir, who heard his notes from high,
Let down the ſcale of Muſic from the ſky:
They handed him along,
And all the way he taught, and all the way they ſung.
Ye brethren of the lyre, and tuneful voice,
Lament his lot, but at your own rejoice.
Now live ſecure and linger out your days,
The gods are pleas'd alone with Purcell's lays,
Nor know to mend their choice.

The great poet had a very particular attachment to our admirable muſician, which was not wholly generated by genius and ſucceſs in ſetting ſo many of his poems, but, in part, from having been the maſter of his lady, the Right Hon. lady Elizabeth Howard, daughter of the earl of Berkſhire, to whom Mrs. Purcell dedicated this poſthumous publication. In this dedication it is ſaid by his widow, that her ladyſhip had generouſly prevented her intended performance of the duty ſhe owed his aſhes, by erecting a fair monument over him, and gracing it with an inſcription which may perpetuate both the marble and his memory (*p*).

There are few ſongs in the *Orpheus Britannicus* but what contain ſome characteriſtic mark of the author's great and original genius. The melody, however, will at firſt ſeem to many at preſent uncouth and antiquated; but by a little allowance and examination, any one poſſeſſed of a great love for Muſic, and a knowledge of our language, will feel, at certain places of almoſt every ſong, his ſuperior felicity and paſſion in expreſſing the poet's ſentiments which he had to tranſlate into melody.

The favourite ſongs with Purcell's admirers, during my youth, were the following; and upon a late attentive peruſal of the book, they ſeem to have merited particular diſtinction. "Celia has a "thouſand charms;" the firſt movement of this, like many of Purcell's ſongs, ſeems only *recitative* graced, or embelliſhed with

(*p*) The following is the inſcription, which, from the paſſage juſt cited from the dedication, has, not improbably, been ſuppoſed the compoſition of Dryden:

Here lies
HENRY PURCELL, Eſq.
Who left this life,
And is gone to that bleſſed place,
Where only his harmony
can be exceeded.
Obiit 21mo. die Novembris,
Anno ætatis ſuæ 37mo.
Annoq; Domini 1695.

On the ſtone over his grave was the following epitaph, which is now wholly effaced:

Plaud'te, felices ſuperi, tanto hoſpite: noſtris
Præfuerat, veſtris additur ille choris:
Invida nec vobis Purcellum terra repoſcat,
Queſta decus ſec'li, deliciaſque breves.
Tam cito deciſſiſſe, modos cui ſingula debet
Muſa, prophana ſuos religioſa ſuos.
Vivit Jo et vivat, dum vicina organa ſpirant,
Dumque colet numeris turba canora Deûm.

Anonymous tranſlation.

Applaud ſo great a gueſt, celeſtial pow'rs,
Who now reſides with you, but once was ours;
Yet let invidious earth no more reclaim
Her ſhort-liv'd fav'rite and her chiefeſt fame;
Complaining that ſo prematurely died
Good nature's pleaſure and devotion's pride.
Died! no he lives while yonder organs ſound,
And ſacred echos to the choir rebound.

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the faſhionable *volate*, or *flouriſhes* of the times, which are now as antiquated as the curls of his own peruque, or the furbelows and flounces of Queen Elizabeth. The ſecond movement, however, of this ſong, is plaintive and graceful; and at "I ſhould my wretched, "wretched, fate deplore," is ſtill new and pathetic.

"You twice ten hundred deities," opens with what ſeems to me the beſt piece of recitative in our language. The words are admirably expreſſed throughout this ſong, by modulation as well as melody. And there is a propriety in the changes of movement, which does honour to Purcell's judgment, as much as the whole compoſition to his genius. The change of ſtyle and ſluggiſh motion given to the notes at theſe words: "from thy ſleeping manſion riſe," is a model of muſical imitation and expreſſion. The modulation is ſtill ſo excellent, that the beſt modern maſters are obliged to adopt it on almoſt all great occaſions *(q)*.

Of the Muſic in King Arthur I ſhall ſay but little, as it has been lately revived, well performed, and printed. If ever it could with truth be ſaid of a compoſer, that he had *devancé ſon ſiecle*, Purcell is entitled to that praiſe; as there are movements in many of his works which a century has not injured, particularly the duet in King Arthur, "Two daughters of this aged ſtream," and "Fair-"eſt iſles all iſles excelling (*r*)," which contain not a ſingle paſſage that the beſt compoſers of the preſent times, if it preſented itſelf to their imagination, would reject. The dialogue in the *Propheteſs*, "Tell me why, my charming fair," is the moſt pleaſing and ingenious of all the compoſitions of the kind which the rage of faſhion produced during fifty years. The firſt part of "O lead me to "ſome peaceful gloom," is truly elegant and pathetic.

"From roſie bow'rs," is ſaid to have been "ſet in his laſt ſick-"neſs," at which time he ſeems to have realiſed the poetical fable of the ſwan, and to have ſung more ſweetly as he approached nearer

(*q*) There are three capital miſtakes in the old printed copy of this excellent compoſition, which I ſhall beg leave to correct: 1ſt. p. 26, line laſt, bar 1. the ſecond note ſhould be C inſtead of D. 2d. P. 27, l. iii. A in the baſe ſhould be flat, in the 3d bar. 3d. Line iii. of the ſame page, bar 3d, the F in the voice part ſhould be ſharp.

(*r*) This is one of the few airs that time has not the power to injure. It is of all ages and countries.

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his diſſolution; for it ſeems to me as if no one of his productions was ſo elevated, ſo pleaſing, ſo expreſſive, and throughout ſo perfect, as this. The variety of movement, the artful, yet touching modulation, and, above all, the exquiſite expreſſion of the words, render it one of the moſt affecting compoſitions extant to *every Engliſhman* who regards Muſic not merely as an agreeable arrangement and combination of ſounds, but as the vehicle of ſentiment, and voice of paſſion.

There is more elegant melody, more elaborate harmony, more ingenious contrivance, in the motion and contexture of the ſeveral parts in the works of many great compoſers; but to the natives of England, who know the full power of our language, and feel the force, ſpirit, and ſhades of meaning, which every word bears according to its place in a ſentence, and the ſituation of the ſpeaker, or ſinger, I muſt again repeat it, this compoſition will have charms and effects, which, perhaps, Purcell's Muſic only can produce.

"When Mira ſings," is a duet that will ever be captivating, as long as the words remain intelligible; of which he has augmented the force, particularly at the end, by notes the moſt ſelect and expreſſive that the muſical ſcale can furniſh.

"Loſt is my quiet," another duet, which ſtill lives. And "Celebrate this feſtival," a birth-day ſong for Queen Mary, which is graceful and pleaſing through all its old-faſhioned thoughts and embelliſhments. "I'll ſail upon the dog-ſtar," has all the fire of Handel's prime.

Mad Beſs, is a ſong ſo celebrated, that it needs no panegyric, or renewal of public attention, as every captivating Engliſh ſinger, in my memory, has revived its favour (*s*).

"'Tis nature's voice," is an enigmatical ſong, ſeemingly on Muſic; in which Purcell has crowded all the faſhionable paſſages of

(*s*) Mrs. Sheridan and Mrs. Bates never give more exquiſite delight by their admirable performance, than when they regale their friends with this ſong. Mr. Beard, thirty years ago, uſed to gain great applauſe by ſinging *Roſy Bow'rs*, and Frafi, by her performance of *Mad Beſs*, in the concerts at Hickford's Room, the Caſtle, and King's Arms; where Mr. Stanley was juſtly admired for his ingenious and maſterly manner of accompanying them.

taſte and vocal difficulty of the times. Indeed, he ſeems to have anticipated many fantaſtical feats of execution and articulation in which great performers have ſince rioted; and this is the more wonderful, as the Italian opera was not eſtabliſhed, or even attempted here, during the life of Purcell; whoſe deceaſe preceded the arrival of Valentini and Nicolini, the firſt great ſingers imported from Italy, at leaſt ten years.

"Blow, Boreas, blow," was in great favour, during my youth, among the early admirers of Purcell; but this ſeems now more ſuperannuated than any of his popular ſongs.

"Let Cæſar and Urania live," was a duet in a birth-day ode, during the reign of King William and Queen Mary, which continued ſo long in favour, not only while thoſe ſovereigns jointly wielded the ſceptre, but even when George II. had loſt his royal conſort, and there ceaſed to be a Queen, or Urania, for whom to offer up prayers, that Dr. Green, and afterwards Dr. Boyce, uſed frequently to introduce it into their own and the laureate's new odes. This duet, like many other productions of Purcell, was built on a *ground-baſe* of only two bars, which are invariably repeated to different paſſages of the voice-parts that are in harmony with it, throughout the movement. The latter part of this duet is extremely beautiful, and does not ſeem at all to have ſuffered from the voluntary reſtraint under which the compoſer laboured.

The compoſing ſongs on a *ground-baſe*, was an exerciſe of ingenuity, in which Purcell ſeems to have much delighted; but, though it was as much a faſhion in his time, as the compoſing maſſes on the ſubjects of old tunes in the days of Juſquin, and variations upon thoſe tunes in the days of Bird and Dr. Bull, in which they all manifeſted ſuperior abilities, yet the practice was Gothic, and an unworthy employment for men poſſeſſed of ſuch genius and original reſources (*t*).

Judges of muſical deſign, modulation, and expreſſion, will meet

(*t*) The Italians ſtarted this, as well as moſt other muſical faſhions; for it appears by the works of Tranquinio Merula, publiſhed 1635, that writing upon a *ground-baſe* was a favourite occupation with that capricious compoſer, as well as our ingenious countryman.

with

with many places to admire in ſongs that have never been popular, yet have local beauties, and mark the ſuperior powers of the compoſer; particularly in the "Sighs for the death of King Charles II." In the "Dialogue in Tyrannic Love," p. 158, there is a paſſage upon which the late Mr. Bach has conſtructed a favourite movement in one of his *Quartetti concertanti*.

"I attempt from love's ſickneſs," is an elegant little ballad, which, though it has been many years dead, would ſoon be recalled into exiſtence and faſhion, by the voice of ſome favourite ſinger, who ſhould think it worth animation.

"Let the dreadful engines:" this is the laſt ſong in the firſt volume of the *Orpheus Britannicus*, of which though both the words and Muſic of the firſt movement are wild and bombaſt, yet the ſecond and laſt diſcover a genius for the graceful comic, as well as the tender and ſublime ſtyle of compoſition; and there are ſeveral paſſages in this cantata ſufficiently gay and new, for a modern *Burletta*.

In 1702, a ſecond, and more correct, edition, of the firſt volume of this work was publiſhed, with more than thirty ſongs that were not in the firſt impreſſion; but, in order to make room for which, ſome of the former were omitted (*u*). The ſame year was likewiſe

(*u*) The additional ſongs have been ſaid to be "communicated by the Rev. George "Luellyn, who had been a page of the "back ſtairs, in the reign of Charles II. "and at court became acquainted with Purcell. He afterwards entered into holy "orders, and had a living near Shrewſbury." To this information I am able to add, from my own knowledge, that the name of this gentleman's rectory, to which he retired after living much in the great and gay world, was *Condover*, a village within four miles of Shrewſbury, where I was nurſed and ſpent the firſt twelve or thirteen years of my life; during which time Mr. Luellyn conſtantly reſided there. This gentleman, who was a lively Welſhman, and a man of wit and taſte in the arts, was ſo much attached to the Stuart family, ſo fond of Muſic, and ſo active in all his purſuits, that he was often called by the Whigs, "a Jacobi-"tical, muſical, mad, Welſh parſon." In the year 1715, his parſonage houſe was known to have been an aſylum to his attainted friends. He was in long and cloſe intimacy with the ſometimes Shropſhire member, Corbet Kynaſton, Eſq. then at the head of the Tory faction. His houſe was fitted up with great taſte, and had many good pictures in it. But he ſeems to have ſpent more of his time in horticulture than in any other amuſement; yet in this, notwithſtanding his antipathy to King William, his taſte was ſo peculiarly *Dutch*, that he cheriſhed "the mournful family of *Yews*" to a riſible degree: having at each angle of his parterre, trees of that ſpecies cut into the ſhape of almoſt every bird and beaſt that had been preſerved in Noah's ark; with Satan, the prince of the devils, in the centre, for which it was ſaid by the country people he had been offered a £.1000; and in a flower-bed, juſt under his parlour window, King David playing on the harp, was cut in box.

publiſhed a ſecond volume of *Orpheus Britannicus*, by Henry Playford, which he has dedicated to the earl of Hallifax.

To this volume among encomiaſtic verſes, addreſſed to the editor, there is an animated poem of a conſiderable length, ſigned R. G. "On the death of the late famous Mr. Henry Purcell," from which we are enabled to gather ſomething of this ſweet compoſer's character, as a man, as well as muſician.

On the Death of the late Mr. HENRY PURCELL, Author of the firſt and ſecond Books of *Orpheus Britannicus*.

Make room ye happy natives of the ſky,
Room for a ſoul, all love and harmony;
A ſoul that roſe to ſuch perfection here,
It ſcarce will be advanc'd by being there.
Whether, to us by tranſmigration given,
He once was an inhabitant of heaven,
And form'd for Muſic with diviner fire
Endu'd, compoſed for the celeſtial choir;
Not for the vulgar race of light to hear,
But on high-days to glad th' immortal ear.
So in ſome leiſure hour was ſent away,
(Their hour is here a life, a thouſand years their day)
Sent what the etherial Muſic was to ſhow
And teach the wonders of that art below.——
——Languid and low, as modern rhyme appears,
When Virgil's matchleſs ſtrain has tun'd our ears;
So ſeem to him the maſters of our iſle,
His inſpiration, theirs but mortal toil.
They to the ear, he to the ſoul can dive,
From anger ſave, and from deſpair revive.——
——Whene'er his harmony arreſts the ear,
We loſe all thought of what, or how, or where!
Like love it warms, like beauty can controul,
And while we hear, the body turns to ſoul!——
——From what bleſt ſpring did he derive his art
To ſoothe our cares, and thus command the heart!
How did the ſeeds lie quick'ning in his brain,
How were they born without a parent's pain?
He did but think, and Muſic would ariſe,
Dilating joy, as light o'erſpreads the ſkies;

From

From an immortal ſource, like that it came;
But light we know,——this wonder wants a name!
What art thou? from what cauſes doſt thou ſpring,
O Muſic! thou divine myſterious thing?
Art thou the warmth in ſpring which zephire breathes,
Painting the meads, and whiſtling through the leaves?
The happy ſeaſon, that each care beguiles,
When God is pleas'd, and all creation ſmiles?
Or art thou love, that mind to mind imparts
The endleſs concord of agreeing hearts?
Or art thou friendſhip, yet a nobler flame,
That can a purer way make ſouls the ſame?——

The author, after ſome more fantaſtical and lofty verſes in praiſe of Purcell as an artiſt, has the following ſpirited and feeling lines on his private virtues.

Ah moſt unworthy! ſhould we leave unſung
Such wond'rous goodneſs in a life ſo young:
In ſpite of practice, he this truth has ſhown,
That harmony and virtue ſhould be one.
So true to nature and ſo juſt to wit,
His Muſic was the ſenſe each poet writ.
——Nor were his beauties to his art confin'd,
His form appear'd the product of his mind.
A conqu'ring ſweetneſs in his viſage dwelt,
His eyes would warm, his wit like light'ning melt.
Pride was the ſole averſion of his eye,
Himſelf as humble as his art was high.
Ah! let him heav'n, in life ſo much ador'd,
Be now as univerſally deplor'd.——
Calm reſt thy aſhes—but thy nobler name
Shall ſoar aloft, and laſt as long as fame.——
The ſacred art could here arrive no higher,
And heav'n itſelf no further will inſpire.

The ſong of this ſecond volume, p. 4. beginning, "Ah! cruel "nymph," has great ingenuity in the firſt movement, and grace in the ſecond. And the next air, "Crown the altar," ſeems the moſt pleaſing of any that he has compoſed on a *ground-baſe*. "May the "god of wit inſpire," for three voices, is natural and pleaſing, and the *echoes* in the ſecond part, are very ingeniouſly contrived.

"Thus

"Thus the gloomy world," accompanied with a trumpet, and violin alternately, is maſterly, and well deſigned to diſplay the trueſt and moſt brilliant tones of the trumpet, though but little is given to the violin, which ſo much better deſerves employment, than an inſtrument of ſuch falſe intonation as the trumpet.

Thoſe that can reliſh good Muſic of every age and country, and have no excluſive partiality to individuals of either, will find amuſement in the performance or peruſal of Purcell's *Four Seaſons*, in the *Fairy Queen*, which comprehend merit of various kinds.

"To arms, to arms," is an admirable military ſong, accompanied by a trumpet, which is ſo confined an inſtrument, that nearly the ſame paſſages muſt be uſed in all ages, ſo that time has robbed this ſong of but little of its novelty. Indeed, the diviſions of this air have been revived of late years, and are now as faſhionable, in frivolous and unmeaning melody, as ever.

There are many ſongs in this volume, which manifeſt great muſical abilities in writing upon a ground-baſe, as well as in the happy invention of ſuch baſes for this purpoſe as are not only agreeable to hear often repeated, but fertile in furniſhing a variety of pleaſing paſſages; however, theſe and their peculiar beauties I muſt paſs over, or my commentary will encroach too much on the limits of my work, as well as on the patience of thoſe readers to whom the name and productions of our Britiſh Orpheus, or rather our muſical Shakſpeare, are alike indifferent. I muſt, however, obſerve that there is a compoſition in Purcell's *Bonduca*, in which he has anticipated a ſpecies of dramatic Muſic, which has been thought of late invention; the words are "Hear ye gods of Britain!" which he has ſet in an *accompanied recitative*, *à tempo*, or *aria parlante*. The beginning, however, with the baſe *à pedale*, has the true characteriſtic of *recitative*. Afterwards, when the baſe is put in motion, the whole has the properties of an air, ingeniouſly and ſpiritedly accompanied by two violins and a baſe. Beſides the true dramatic caſt of this compoſition, there are new harmonies hazarded, which I do not recollect having ſeen in anterior contrapuntiſts, at leaſt of our own country. Bar the 5th, we have a 2d, 4th, flat 6th, and ſharp 7th,

7th, which, prepared by a 4th with a 6th and melted into a common chord, have a very fine effect. Indeed, there are ſo many beauties of various kinds in this ſhort ſcene, that I ſhould not reſiſt the deſire of exhibiting it here, that it might ſpeak its own worth to my muſical readers, had not the public been promiſed a complete edition of Purcell's works.

Another ingenious, but *comic* idea, that ſeems to mark Purcell's reſources, in whatever he wiſhed to expreſs by pictureſque Muſic, is the military caſt he has given to the baſe of the ſong, beginning, "The pale and the purple roſe," which, though the air itſelf is no more than a common languid minuet, reminds us perpetually of the drums, ſkirmiſhes, and battles of the contending houſes of York and Lancaſter.

The ſong on St. Cecilia's day, 1692, has ſeveral paſſages of which Handel frequently made uſe, many years after, in his Allegro and Penſeroſo, and elſewhere.

"Genius of England," was long the favourite ſong of our theatres, though its paſſages are more common and vulgar now, than thoſe of any other of Purcell's capital ſongs. It, however, furniſhes us with examples of execution and national taſte at the time when it was firſt ſung in Durfey's Don Quixote, 1694, by Freeman, and the wife of Colley Cibber, accompanied by John Shore, her brother, a famous performer on the trumpet (*x*).

It is ſaid that Queen Mary having expreſſed herſelf warmly in favour of the old Scots tune of "Cold and raw the wind doth

(*x*) Matthias Shore, the father of John, and of this Mrs. Cibber, was ſerjeant-trumpet, in which office he was ſucceeded, firſt by his brother William Shore, and, afterwards, by his ſon John. His daughter, Mrs. Cibber, had been a ſcholar of Purcell in ſinging and playing on the harpſichord; in the exerciſe of which talents at home, her conqueſt over the heart of Colley Cibber firſt began. Purcell, from his connexion with the family, and his admiration of John's performance on the trumpet, took every opportunity in his power to employ him in the accompaniment of his ſongs and other theatric compoſitions; and this accounts for the frequent uſe he made of that martial and field inſtrument, even when the ſubject of the poetry was pacific. John Shore lived till the year 1753; when he was ſucceeded, as ſerjeant-trumpet, by that admirable performer the late Mr. Valentine Snow, whoſe exquiſite tone and fine ſhake muſt be ſtill remembered by many perſons living, who have heard him at Vauxhall, and in Mr. Handel's oratorios.

"blow,"

" blow," Purcell made it a perpetual baſe to an air in the next birth-day ode, 1692; beginning " May her bleſt example chaſe:" (ſee p. 151.) a piece of pleaſantry which is likewiſe ſaid to have been occaſioned by her majeſty's aſking for this tune after Mr. Goſtling, one of the gentlemen of the Chapel Royal, and the celebrated Mrs. Arabella Hunt, with Purcell to accompany them on the harpſichord, had exerted all their talents and abilities to amuſe ſo great a perſonage with compoſitions which they miſtakenly thought of a ſuperior claſs.

I cannot quit the ſecond volume of the *Orpheus Britannicus*, before I have recommended to the notice of Purcell's admirers, and, indeed, the admirers of Engliſh Muſic in general, his duet, " I ſpy " Celia," p. 166; of which the pleaſing melody and harmony, the ingenious deſign, and variety of movement, will afford them conſiderable entertainment.

Bonduca, of which he ſet the ſongs the laſt year of his life, 1695, and " the Propheteſs, or the Hiſtory of Diocleſian," which he ſet entirely, after it was formed into an opera by Dryden, were both originally written by Beaumont and Fletcher. Purcell's Muſic to this laſt was performed at the Queen's theatre, 1690, and publiſhed by himſelf in ſcore, folio, 1691.

Being in poſſeſſion of a complete copy of this work, which now lies before me, I cannot refrain from adding a few words on the ſubject, though ſome of the Muſic is printed in the *Orpheus Britannicus*, and has been already mentioned in the account of that poſthumous publication.

The firſt ſong in the ſecond act of this opera, which is for a baſe voice, and terminated by a chorus, has great merit in the richneſs of the harmony, and ingenuity of the accompaniment.

Page 66, the ballad air, to " What ſhall I do to ſhow how much " I love her?" after it had done its duty to theſe words upwards of thirty years, became the favourite tune in the *Beggar's Opera*, from its firſt performance, in 1727, to the preſent time, where it is ſung to " Virgins are like the fair flower," Gay's imitation of.

"Sound fame thy brazen trumpet," was an excellent air, when compoſed, for the diſplay of a fine counter-tenor voice, and his friend Shore's trumpet.

The dialogue "Tell me why, my charming fair," already mentioned, was juſtly admired as pleaſing and faſhionable Muſic ſo late as the year 1740; when it was performed at a public concert, at Cheſter, by the author of this hiſtory, a ſchool-boy not fourteen, and a very indifferent tenor; neither of whom was able to render the audience partial to the compoſition by their abilities in ſinging it.

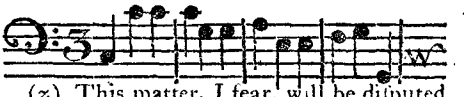
The trio "Triumph victorious love," on a *ground-baſe*, preceding the laſt chorus, is free and maſterly; yet there is a monotonous effect from the conſtant repetition of the ſame notes in the under part, which no variation of the harmony, even with Purcell's reſources, can prevent *(y)*.

The printed ſcore of Dioclefian is dedicated, by the author, to Charles duke of Somerſet; and in the dedication he ſays, that "poetry and painting have arrived at perfection in our own coun-"try (z)." And adds, with more national modeſty, that "Mu-"ſick

(y) The ſame *ground-baſe* was the foundation of three ſeveral compoſitions: two duets and a ſolo air, by a whimſical compoſer of Bergamo, Il Cavalier Tarquinio Merula, the tenth volume of whoſe works was printed at Venice, 1635. He calls his firſt compoſition to this baſe, DUO, *ſopra la* CIECONA. Though Purcell has choſen the ſame text, it does not appear that he has uſed a ſingle bar or paſſage of Merula's melody. Etymologiſts are doubtful whence the word *Chaconne*, or *Ciacona*, was derived; it has been imagined, in Italy, that it was ſome *Cieco*, or blind fidler, who invented the firſt tune ſo called; and, perhaps, this baſe was known in Italy by that name. It differs but little from that in Corelli's twelth ſonata, op. 2da.; but not at all from Purcell's, except by his diviſion of minims into crotchets.

MERULA.

PURCELL.



(z) This matter, I fear, will be diſputed by the connoiſſeurs and critics in painting; who will probably ſay, that the natives of England could boaſt of no *ſchool*, and were entitled to but little individual honour from their own productions, till the preſent age; when, by the eſtabliſhment of the *Royal Academy* and the admirable works of its members, particularly of its excellent preſident, Sir Joſhua Reynolds, a ſchool is at length formed in this country; which, if not equal to the beſt ancient ſchools of Italy, is at leaſt ſuperior to any one that the reſt of Europe can boaſt at preſent. Till our own times, it will be added, the honour of the moſt valuable works in painting that have been produced upon this iſland, was wholly due to Holbens, Vandyke, Sir Peter Lely, Sir Godfrey Kneller, and other foreign artiſts. It is humiliating to confeſs,

" ſick is yet but in its nonage, a forward child, which gives hope " of what it may be hereafter in England, when the maſters of it " ſhall find more encouragement. 'Tis now learning *Italian*, " which is its beſt maſter—we muſt ſhake off our barbarity by de- " grees."

In the preface to the firſt ſet of his ſonatas, 1683, eight years before Diocleſian was publiſhed, he tells us, with great perſonal humility, that " he has faithfully endeavoured at a juſt imitation of " the moſt famed Italian maſters—and he thinks (though unſkill- " ed in the language of that country) he may warrantably affirm that " he is not miſtaken in the power of the Italian notes, or elegancy " of their compoſitions."

It does not appear that at this time any of the works of Corelli had been publiſhed even in Italy (*a*). And though, a few years before Purcell's death, they may have been brought hither and circulated in manuſcript, yet they were not publiſhed at any of our Muſic-ſhops, in print, till 1710. So that Purcell had no better Italian Muſic for violins to imitate than that of Baſſani, Torelli, or others inferior to them; and though his ſonatas diſcover no great knowledge of the bow, or genius of the inſtrument, they are infinitely ſuperior in fancy, modulation, deſign, and contrivance, to all the Muſic of that kind, anterior to the works of Corelli.

As to his models for vocal Muſic, I think I can perceive obligations which he had to Cariſſimi in the beſt of his recitatives, and to Lulli in the worſt; and it manifeſtly appears, that he was fond

that this has ever been the caſe with our ſecular Muſic, except, perhaps, in the ſingle inſtance of Purcell. And, indeed, ſince his time nothing can ſecure ſucceſs to an Engliſh compoſer, but dexterity at imitation. Handel, Geminiani, and the Italians in general, were long imitated; nor, of late years, would the ſtrains of our countrymen have been borne, much leſs liſtened to with pleaſure, but for the Italian taſte and tincture in their compoſition. Alberti long moved our left hand in harpſichord leſſons; Giardini the bow in violin ſolos; and now both fingers and bows, upon almoſt every ſpecies of inſtrument, will be guided by Haydn, Kozeluch and Pleyel; nor will their owners for a long while ſee any other model.

(*a*) Paolo Colonna and Corelli had a controverſy in 1685, ſoon after Corelli's ſonatas appeared, which were the firſt compoſitions he publiſhed. His name, at leaſt, ſeems to have been well known in England in 1693, as T. Brown, in a copy of verſes addreſſed to Purcell, and prefixed to the ſecond book of *Harmonia Sacra*, has the following couplet:

" In thy productions we with wonder find
" *Baſſani's* genius to *Corelli's* join'd.

of

of Stradella's *manner* of writing, though he never ſeems to have pillaged his paſſages.

We muſt not quit his vocal Muſic without an honourable and grateful memorial of his CATCHES, ROUNDS, and GLEES, of which the humour, ingenuity, and melody, were ſo congenial with the national taſte, as to render them almoſt the ſole productions of that facetious kind that were in general uſe for near fourſcore years. And though the countenance and premiums beſtowed of late years upon this ſpecies of compoſition, as well as modern refinements in melody and performance, have given birth to many *Glees* of a more elegant, graceful, and exalted kind, than any which Purcell produced; yet he ſeems hardly ever to have been equalled in the wit, pleaſantry, and contrivance of his *Catches*.

Index to a folio volume of Purcell's Compoſitions, in a collection of original manuſcripts, in his own hand writing; now in the poſſeſſion of his Majeſty.

Anthems, with Symphonies and inſtrumental Parts.

"It is a good thing," &c. in four vocal parts, with a ſymphony, or prelude, for two violins and baſe. "O praiſe God in his holi-"neſs," with an overture or ſymphony, one violin and baſe accompaniment to the firſt movement, and two violins and baſe to the ſecond, which is for eight voices. "Awake, put on thy ſtrength," ſymphony, ritornels, ſolo verſe, and chorus. "In thee, O Lord," with ditto. "The Lord is my light," &c. "I was glad." "My "heart is fixed on God," ritornels. "Praiſe the Lord, O my "ſoul," ſymphony, and for ſix voices, *a due cori*. "Rejoice in "the Lord alway," for three voices, with ſymphonies. "Why "do the Heathen ſo furiouſly rage," ditto. "Unto thee will I cry," ditto, two violins. "I will give thanks," ditto, five voices. One of the anthems performed at the coronation of King James II. two violins, baſe, and eight voices: treble, ſoprano, mezzo ſoprano, contralto, tenor, baritono, and two baſes: an elaborate and fine comtion. "O ſing unto the Lord," ſymphony and chorus, for four and five voices, with two violins and baſe accompaniment: a long and elaborate work. "Praiſe the Lord, O my ſoul," ſymphony for two violins and baſe; ſolo verſes and duets.

Odes and Miſcellaneous Songs.

A welcome ſong, in the year 1681, for the King; ſymphony in four parts, ſolo verſes, and chorus: "Swifter Iſis, ſwifter flow." A welcome ſong for his Royal Highneſs, at his return from Scotland, in the year 1680; ſymphony in four parts, ſolo verſes, trios, and chorus, *à* 4: "What, what ſhall be done in behalf of the man," &c. A welcome ſong for his Majeſty at his return from New-Market, Oct. 21, 1682: "The ſummer's abſence unconcern'd we "bear," upon the ſame model as the preceding compoſitions. "How "pleaſant in this flow'ry plain," &c. a paſtoral ſong, with a ſymphony for two flutes and a baſe, one and two voices, with a chorus, the laſt movement of which is left unfiniſhed. "Hark! how the "wild muſicians ſing," another paſtoral for three voices, with two violins and baſe accompaniment, and chorus. "Hark! Damon, "what Muſick's this?" of the ſame kind—paſtoral. "Above "the tumults of a buſy ſtate," another paſtoral duet. Ninth ode of Horace imitated in a dialogue between the poet and Lydia: "While you for me alone had charms," &c. Dialogue between Charon and Orpheus, a cantata for one and two voices. The Epicure: "Underneath this myrtle ſhade," *à* 2. The concealment: "No, to what purpoſe ſhould I ſpeak?" a cantata, with chorus. Job's curſe: "Let the night periſh," &c. "Amidſt the ſhades "and cool refreſhing ſtreams," a ſong. Duet, or two-part ſong: "See where ſhe ſits and in what comely wiſe," with two violins and baſe—excellent. A ſong that was performed to prince George upon his marriage with the lady Ann: "From hardy climes and "dangerous toils of war;" a long and capital production. Mr. Cowley's complaint: "In a deep viſion's intellectual ſcene;" recitatives, airs, and chorus. Song out of Mr. Herbert: "With ſick "and famiſhed eyes;" a lamentation. The welcome ſong performed to his Majeſty in the year 1683; ſymphonies and five verſes: "Fly bold rebellion;" ſolo verſes and finale for ſeven voices. A Latin ſong made upon St. Cecilia, whoſe day is commemorated yearly by all muſicians, for three voices: "*Laudate Cecilliam.*" "Oh, oh, what a ſcene does entertain my ſight;" a two-part ſong. "Though my miſtreſs be fair," ditto. A ſerenading ſong: "Syl-

"via,

" via, thou brighter eye of night;" a two-part ſong. " Go tell " Aminta, gentle ſwain;" for two voices. The welcome ſong performed to his Majeſty, in the year 1684: " From thoſe ſerene and " rapt'rous joys;" a long compoſition, conſiſting of many different airs and choruſes. Song, on a ground: " Ceaſe anxious world " your fruitleſs pain." The rich rival, out of Mr. Cowley: " They ſay you're angry;" a kind of cantata for one voice. " When " Teucer from his father fled;" a two-part ſong, in Orpheus Britannicus. Sighs for our late ſovereign King Charles II. " If pray'rs " and tears," &c. printed. " In ſome kind dream upon her ſlum- " bers ſteal;" a two-part ſong. The thirty-fourth chapter of Iſaiah, paraphraſed by Mr. Cowley: " Awake, awake, and with " attention hear;" for one voice. Welcome ſong, 1685; being the firſt ſong performed to King James II. " Why are all the mu- " ſes mute?" conſiſting of many airs and choruſes. Two-part ſong, the words by Mr. Cowley: " Here, here's to thee Dick." Welcome ſong, 1688, conſiſting of a ſymphony, and many airs and choruſes; the longeſt work in the volume: " Ye tuneful muſes " raiſe your heads." " If ever I more riches did deſire;" a long ode, with airs, duets, and choruſes. Anacreon's defeat, (ſingle ſong): " This poet ſings the Trojan wars." Welcome ſong, 1687: " Sound the trumpet, beat the drum;" a very long compoſition. A Latin hymn for two voices: "*Crucia in hac flamma.*" A ſong that was performed at Mr. Maidwell's, a ſchool-maſter, on the 5th of Aug. 1689; the words by one of his ſcholars:

" Celeſtial Muſic did the gods inſpire,
" When at their feaſt Apollo touch'd his lyre."

An overture and ſeveral airs and choruſes. Birth-day ode for King William; a long ſymphony, airs and choruſes:

" How does the glorious day appear,
" The mightieſt day in all the year."

Another: " Of old when heroes thought it baſe." Another: " The baſhful Thames for beauty ſo renown'd." " The pale and " the purple roſe," &c. And " In each truck," &c. two-part ſong, printed. " Sound trumpet, beat the drum;" another ode to King

King William, to which he ſets his name and date: "Mr. H. Purcell, 1690." The beginning of an ode for Queen Mary in the abſence of King William; long ſymphony. "Ariſe my muſe and to the "tuneful lyre;" left unfiniſhed.

Liſt of Purcell's Church Muſic.

In *Boyce's Collection*. Complete Service in Bb. Full anthems: "O God thou art my God. O God thou haſt caſt. O Lord "God of hoſts. Verſe anthems: Thy way, O God. Be mer- "ciful. Behold I bring you glad. They that go down to. Thy "word is a lanthorn. O give thanks."

In uſe at York Cathedral: "Peace be within thy walls. Be "merciful. Lord how long. Bleſſed are they. I was glad when. "The way of God. O be joyful. Bleſſed is he. Bleſſed is the "man.

In *Dr. Tudway's Collection, Britiſh Muſeum*: Whole ſervice in Bb, different from Boyce's, with ſymphonies and ritornels. "My "beloved ſpake. My ſong ſhall be alway. Rejoice in the Lord "alway (bell anthem.) Praiſe the Lord, O my ſoul." Full anthems: "Save me, O God. Thou knoweſt Lord," for Queen Mary's funeral. Verſe anthems: "We give thanks. Behold I "bring you."

In *Dr. Aldrich's MS. Chriſt-church College, Oxon:* A Latin *Gloria Patri*, in five parts. Two Latin pſalms, *Jehovah quam multi ſunt beati omnes qui timent Dominum*; and ſeven hymns and pſalms, for three and four voices. Ten different compoſitions. *Te Deum.* Two whole ſervices. Thirty-ſix pſalms, hymns, and anthems, beſides what are in the *Harmonia Sacra.*

And now, having heartily praiſed Purcell's extenſive genius and talents, I ſhall not diſſemble his defects. Melody, during his ſhort exiſtence, was not ſufficiently poliſhed by great ſingers; and though there are grand deſigns in his works, and maſterly ſtrokes of compoſition and expreſſion, yet his melody wants ſymmetry and grace. And by writing on a given baſe, which forced him to ſubmit to a crude, and ſometimes a licentious and unwarrantable uſe of paſſing-notes, his harmony is not always ſo pure as it ought to be. However, in

all his Muſic that has been printed, except the compoſitions for the church, of which Dr. Boyce ſuperintended the impreſſion, errors of the preſs are innumerable, which muſt not be charged to his account.

An abſurd cuſtom prevailed in Purcell's time, which he carried to greater exceſs, perhaps, than any other compoſer, of repeating a word of one or two ſyllables an unlimitted number of times, for the ſake of the melody, and ſometimes before the whole ſentence has been heard. Such as no, no, no—all, all, all—pretty, pretty, pretty, &c. *ad infinitum* (*b*).

He was ſo little acquainted with the unlimited powers of the violin, that I have ſcarcely ever ſeen a becoming paſſage for that inſtrument in any one of his works; the ſymphonies and ritornels to his anthems and ſongs being equally deficient in force, invention, and effect. And though his ſonatas contain many ingenious, and, at the time they were compoſed, new traits of melody and modulation, if they are compared with the productions of his cotemporary, Corelli, they will be called barbarous. But Corelli wrote for an inſtrument of which he was a great maſter: and who ever entirely ſucceeded in compoſing for one of which he was ignorant? When a great performer on keyed-inſtruments condeſcends to compoſe for the violin, upon which he has never been a good player, or the voice, without knowing in what good ſinging conſiſts, the paſſages all come from the head and none from the hand, except the hand of a harpſichord player, which is ever unfit to ſuggeſt ideas either for a voice or for any other inſtrument than his own. Such a compoſer for the violin muſt inevitably embarraſs the player with perpetual aukwardneſſes and difficulties without effect, which diſcover an utter ignorance of the finger-board.

If Purcell, by travelling, or by *living longer* at home, had heard the great inſtrumental performers, as well as great ſingers, that arrived in this country ſoon after his deceaſe, and had had ſuch to compoſe for, his productions would have been more regular, ele-

(*b*) There is often equal redundance and abſurdity in the uſe the Italians make, at preſent, of *si*, *si*, *si*, and *no*, *no*, *no*, in their ſongs.

gant,

gant, and graceful; and he would certainly have ſet *Engliſh words* better than it was poſſible for any foreigner to do, for our feelings, however great his genius, or excellent, in other reſpects, his productions. But Purcell, like his ſucceſſor, Arne, and others who have compoſed for the playhouſe, had always an inferior band to the Italian opera compoſers, as well as inferior ſingers, and an inferior audience, to write for.

The diligent and candid Walther, by not having aſſigned to Purcell a niche in his Muſical Dictionary, ſeems never to have heard of his exiſtence; but Purcell was ſo truly a *national* compoſer, that his name was not likely to be wafted to the continent; and the narrow limits of his fame may be fairly aſcribed, not only to the paucity and poverty of his compoſitions for inſtruments, for which the muſical productions are an intelligible language to every country, but to his vocal compoſitions being ſolely adapted to Engliſh words, which rendered it unlikely for their influence to extend beyond the ſoil that produced them.

We ſhould, however, have known as little of Lulli, as the French or Italians of Purcell, but for the partiality which Charles II. acquired by his long reſidence on the continent for the arts and amuſements of France. The firſt attempts at operas here, after the Reſtoration, were either in French, or on the model of thoſe that were then in high favour at Verſailles. And whoever is equally acquainted with the recitative, I had almoſt ſaid the general melody of Lulli and Purcell, muſt perceive a ſtrong reſemblance. Purcell, however, having infinitely more fancy, and indeed, harmonical reſources, than the Frenchified Tuſcan, his productions now afford far greater pleaſure and amuſement to a liberal lover of Muſic, than can be found, not only in the productions of Cambert and Grabu, whom Charles II. and to flatter his majeſty, Dryden, patroniſed in preference to Purcell, but in all the noiſy monotony of the *rhapſodiſt* of Quinaut.

Let thoſe who ſhall think Purcell has ſacrificed the national honour by confeſſing his reverence for the productions of Italy, compare the ſecular productions of Engliſh muſicians, from the death of

of Queen Elizabeth to the year 1683, with thoſe of Cariſſimi, Ceſti, Stradella, and innumerable others of great abilities, and if they do not equally hate Muſic and truth, they will admire Purcell's probity, as well as his genius.

Indeed, Muſic was manifeſtly on the decline, in England, during the ſeventeenth century, till it was revived and invigorated by Purcell, whoſe genius, though leſs cultivated and poliſhed, was equal to that of the greateſt maſters on the continent. And though his dramatic ſtyle and recitative were formed in a great meaſure on French models, there is a latent power and force in his expreſſion of Engliſh words, whatever be the ſubject, that will make an unprejudiced native of this iſland feel, more than all the elegance, grace, and refinement of modern Muſic leſs happily applied, can do. And this pleaſure is communicated to us, not by the ſymmetry or rhythm of modern melody, but by his having fortified, lengthened, and tuned, the true accents of our mother-tongue; thoſe notes of paſſion, which an inhabitant of this iſland would breathe, in ſuch ſituations as the words he has to ſet, deſcribe. And theſe indigenous expreſſions of paſſion Purcell had the power to enforce by the energy of modulation, which, on ſome occaſions, was bold, affecting, and ſublime.

Theſe remarks are addreſſed to none but Engliſhmen: for the expreſſion of words can be felt only by the natives of any country, who ſeldom extend their admiration of foreign *vocal* Muſic, farther than to the general effect of its melody and harmony on the ear; nor has it any other advantage over *inſtrumental*, than that of being executed by the human voice, like *Solfeggi*. And if the Italians themſelves did not come hither to give us the true expreſſion of their ſongs, we ſhould never diſcover it by ſtudy and practice.

It has been extremely unfortunate for our national taſte and our national honour, that Orlando Gibbons, Pelham Humphrey, and Henry Purcell, our three beſt compoſers during the laſt century, were not bleſſed with ſufficient longevity for their genius to expand in all its branches, or to form a ſchool, which would have enabled us to proceed in the cultivation of Muſic without foreign aſſiſtance.

Orlando Gibbons died 1625, at forty-four.

Pelham Humphrey died 1674, at twenty-ſeven.

And Henry Purcell died 1695, at thirty-ſeven!

If theſe admirable compoſers had been bleſt with long life, we might have had a Muſic of our own, at leaſt as good as that of France or Germany; which, without the aſſiſtance of the Italians, has long been admired and preferred to all other by the natives at large, though their princes have uſually foreigners in their ſervice. As it is, we have no ſchool for compoſition, no well-digeſted method of ſtudy, nor, indeed, models of our own. Inſtrumental Muſic, therefore, has never gained much by our own abilities; for though ſome natives of England have had hands ſufficient to execute the productions of the greateſt maſters on the continent, they have produced but little of their own that has been much eſteemed. Handel's compoſitions for the organ and harpſichord, with thoſe of Scarlatti and Alberti, were our chief practice and delight, for more than fifty years; while thoſe of Corelli, Geminiani, Albinoni, Vivaldi, Teſſarini, Veracini, and Tartini, till the arrival of Giardini, ſupplied all our wants on the violin, during a ſtill longer period. And as for the hautbois, Martini, and Fiſher, with their ſcholars and imitators, are all that we have liſtened to with pleaſure.

If a parallel were to be drawn between Purcell and any popular compoſer of a different country, reaſons might be aſſigned for ſuppoſing him ſuperior to every great and favourite cotemporary muſician in Europe.

Cariſſimi and Stradella, if more poliſhed in their ſtyle, were certainly leſs varied, and knew ſtill leſs of inſtruments, than our countryman. They had both, perhaps, more grace and regularity, but infinitely leſs paſſion and fire.

The elder Scarlatti was more *recherché* and learned, but never ſo natural and affecting.

In Germany, if Keiſer, during an active and much longer life, ſurpaſſed him in the number and excellence of his dramatic compoſitions, his productions for the church, could they be found, would, I believe, bear no compariſon.

Lulli,

Lulli, bleſt likewiſe with ſuperior longevity, compoſed alſo more operas than Purcell, and was the idol of the nation for which he laboured; but though his overtures long ſerved as models, even to Purcell, as well as to the compoſers of all the reſt of Europe, and his Muſic was performed by better ſingers and a more numerous band, ſupported by the patronage of a court, and all the ſplendor of ingenious and coſtly exhibition; it is eaſy to ſee that even his theatrical works are more *manierées*, monotonous, and unintereſting in themſelves, than thoſe of Purcell; but in relinquiſhing the ſtage, and ſtepping on holy ground, we ſhould have found, even in France, during all his glory, and the enthuſiaſm he raiſed, none of his votaries who would attempt to put his ſacred Muſic in compariſon with that of our countryman.

Rameau, the ſucceſſor of Lulli in court and popular favour, and who had more learning and theoretical knowledge in the art, than perhaps any practical muſician of modern times; yet, in pathos and expreſſion of words and the paſſions, he was Purcell's inferior, even upon the ſtage; and in the church, he had no claim to celebrity.

Handel, who flouriſhed in a leſs barbarous age for his art, has been acknowledged his ſuperior in many particulars (*c*); but in none more than the art and grandeur of his choruſes, the harmony and texture of his organ fugues, as well as his great ſtyle of playing that inſtrument; the majeſty of his hautbois and grand concertos, the ingenuity of the accompaniments to his ſongs and choruſes, and even in the general melody of the airs themſelves; yet in the accent, paſſion, and expreſſion of *Engliſh words*, the vocal Muſic of Purcell is, ſometimes to my feelings, as ſuperior to Handel's as an original poem to a tranſlation.

(*c*) See account of his Commemoration, p. 39.

Progreſs of the Violin in England, to the End of the laſt Century.

The reſtoration of monarchy and epiſcopacy ſeems to have been not only favourable to ſacred Muſic, but ſecular; for it may be aſcribed to the particular pleaſure which King Charles II. received from the gay and ſprightly ſound of the VIOLIN, that this inſtrument was introduced at court, and the houſes of the nobility and gentry for any other purpoſe than country-dances, and feſtive mirth. Hitherto there ſeems to have been no public concerts; and in the Muſic of the chamber, in the performance of *Fancies* on inſtruments, which had taken place of vocal madrigals and motets, the violin had no admiſſion, the whole buſineſs having been done by viols.

The uſe of the violin and its kindred inſtruments, the tenor and violoncello, in court, was doubtleſs brought from Italy to France (*d*); and from France to England; for Charles II. who, during the Uſurpation, had ſpent a conſiderable time on the continent, where he heard nothing but French Muſic, upon his return to England, in imitation of Lewis XIV. eſtabliſhed a band of violins, tenors, and baſſes, inſtead of the viols, lutes, and cornets, of which the court band uſed to conſiſt.

The maſter of Charles the Firſt's band we have already ſeen, was Nicholas Laniere, an Italian, who ſurvived the Reſtoration ſome years; and at his deceaſe, Matthew Lock was appointed to that office, with the ſame ſalary of £. 200 a year; but about 1673, Cambert, a French muſician, who had preceded Lulli in compoſing for and ſuperintending the opera at Paris, when the patent was transferred to Lulli, came to England, and had, at leaſt, the title of maſter to King Charles the Second's band.

From this time the violin family began to riſe in reputation, and had an honourable place aſſigned it in the Muſic of the court, the theatres, and the chamber; and the ſucceſſion of performers and compoſitions with which the nation was afterwards ſupplied from

(*d*) See above, p. 274. A chapter on the progreſs of the violin in Italy will be given hereafter.

Italy

Italy and elſewhere, ſtimulated the practice and eſtabliſhed the character of that claſs of inſtruments, which have ever ſince been univerſally acknowledged to be the pillars of a well-ordered orcheſtra, and more capable of perfect intonation, expreſſion, brilliancy, and effects, than any other that has ever been invented.

A general paſſion for this inſtrument, and for pieces expreſsly compoſed for it, as well as a taſte for Italian Muſic, ſeem to have been excited in this country about the latter end of Charles the Second's reign, when French Muſic and French politics became equally odious to a great part of the nation. The Hon. Mr. North, whoſe manuſcript *Memoirs* have ſo frequently been mentioned, and who liſtened attentively to every ſpecies of performance, ſays, that "the decay of French Muſic, and favour of the Italian, came on by "degrees. Its beginning was accidental, and occaſioned by the "arrival of NICOLA MATTEIS. He was an excellent muſician, "performed wonderfully on the violin. His manner was ſingular; "but he excelled, in one reſpect, all that had been heard in Eng- "land before: his *arcata*, or manner of bowing, his ſhakes, divi- "ſions, and, indeed, his whole ſtyle of performance, was ſurpriſ- "ing, and every ſtroke of his bow was a mouthful.

"All that he played was of his own compoſition, which mani- "feſted him to be a very exquiſite harmoniſt, and of a boundleſs "fancy and invention. And by all that I have been able to obſerve of "his abilities, or to hear concerning thoſe of other performers on "the violin, none but Corelli ſeems to have ſurpaſſed him.

"When he firſt came hither he was very poor, but not ſo poor "as proud; which prevented his being heard, or making uſeful "acquaintance for a long time, except among a few merchants in "the city, who patroniſed him. And ſetting a high value on his "condeſcenſion, he made them indemniſy him for the want of more "general favour.

"By degrees, however, he was more noticed, and was introduc- "ed to perform at court. But his demeanor did not pleaſe, and "he was thought capricious and troubleſome; as he took offence

"if

" if any one whiſpered while he played, which was a kind of atten-
" tion that had not been much in faſhion at our court. It was ſaid
" that the duke of Richmond would have ſettled a penſion upon
" him, though he wiſhed him to change his manner of playing,
" and would needs have one of his pages ſhew him a better. Mat-
" teis, for the ſake of the jeſt, condeſcended to take leſſons of the
" page, but learned ſo faſt, that he ſoon out-ran him in his own
" way. But he continued ſo outrageous in his demands, particu-
" larly for his ſolos, that few would comply with them, and he re-
" mained in narrow circumſtances and obſcurity a long while.

" Nor would his ſuperior talents ever have contributed to better
" his fortune, had it not been for the zeal and friendly offices of
" two or three Dilettanti, his admirers. Theſe were Dr. Walgrave,
" a prodigy on the arch-lute; Sir Roger L' Eſtrange, an expert viol-
" iſt; and Mr. Bridgman, the under-ſecretary, who accompanied
" well on the harpſichord. Theſe becoming acquainted with him,
" and courting him in his own way, had an opportunity of deſcrib-
" ing to him the temper of the Engliſh, who, if humoured, would
" be liberal; but if uncivilly treated, would be ſulky and deſpiſe
" him and his talents. Aſſuring him that by a little complaiſance
" he would neither want employment nor money.

" By advice ſo reaſonable, they at length brought him into ſuch
" good temper, that he became generally eſteemed and ſought after;
" and having many ſcholars, though on moderate terms, his purſe
" filled apace, which confirmed his converſion.

" After this, he diſcovered a way of acquiring money, which
" was then perfectly new in this country. For obſerving how
" much his ſcholars admired the leſſons he compoſed for them,
" which were all duos, and that moſt muſical gentlemen who
" heard them, wiſhed to have copies of them, he was at the ex-
" pence of having them neatly engraved on copper-plates, in ob-
" long octavo, which was the beginning of engraving Muſic in
" England; and theſe he preſented, well bound, to lovers of the
" art and admirers of his talents, for which he often received
" three, four, and five guineas. And ſo great were his encourage-

" ment

" ment and profits in this ſpecies of traffic, that he printed four ſe-
" veral books of *Ayres for the Violin*, in the ſame form and ſize."

He printed leſſons likewiſe for the guitar, of which inſtrument he was a conſummate maſter, and had ſo much force upon it, as to be able to contend with the harpſichord, in concert.

Another book of his writing was deſigned to teach compoſition, ayre, and thorough baſe. Of this work, though it was printed, but few copies are ſubſiſting. His full pieces, concertos, and ſolos, were never publiſhed, and are very ſcarce, if at all to be found.

The two firſt of the four books mentioned above, of which many copies were diſperſed, conſiſt of *preludes, allemands, ſarabands, courants, gigues, diviſions on grounds, and double compoſitions fitted to all hands and capacities.* The third book has for title, AYRES FOR THE VIOLIN, to wit: *Preludes, Fugues, Allemands, Sarabands, Courants, Gigues, Fancies, Diviſions, and likewiſe other Paſſages, Introductions, and Fugues, for ſingle and double Stops; with Diviſions ſomewhat more artificial for the Improvement of the Hand, upon the Baſe-viol or Harpſichord.* The fourth book is entitled, OTHER AYRES AND PIECES, *for the Violin, Baſe-viol, and Harpſichord, ſomewhat more difficult and artificial than the former; compoſed for the Practice and Service of greater Maſters upon thoſe Inſtruments* (*e*).

Mr. North obſerves, that while the lovers of Muſic were acquainted with his manner of playing from his own books, which often happened in large aſſemblies, no one pretended to do the like; for none could command that fulneſs, grace, and truth, of which he was maſter. So that, in his own time, his compoſitions were thought impracticable from their difficulty; and ſince, as they were never thrown into the ſhops, they have been but little known. So that at preſent, now the inſtrument is ſo much advanced, no one can have the leaſt idea of theſe pieces having ever been difficult, who was not a witneſs of his own manner of playing them. Indeed, his books, well ſtudied, are a ſufficient rudiment of artful compoſition.

(*e*) It is remarkable, that among ſuch a variety of movements, not one *minuet* occurs; indeed, the term never appears in Corelli till he publiſhed his concertos in 1712, when this graceful dance began to have admiſſion in almoſt every ſpecies of compoſition for inſtruments.

Another obſervation of this ſpeculative Dilettante is, that in "a numerous aſſembly, when Matteis alone was to entertain the "company, having his friends Walgrave, L' Eſtrange, and Bridg-"man about him, and flaming with good humour and enthuſiaſm, "he has ſeized on the attention of the whole audience with ſuch "force and variety, as to prevent even a whiſper for more than an "hour together, however crowded the room."

After this, it is eaſy to imagine that his reputation and abilities would enable him to accumulate wealth, or to live in ſplendor: he choſe the latter, took a great houſe, and indulging appetite, lived ſo luxuriouſly, that he brought on diſeaſes which ſoon put an end to his exiſtence.

He left a ſon, Nicola Matteis, whom he taught on the violin from his cradle. "I have ſeen the boy in coats," ſays Mr. North, "play to his father's guitar. When he grew up he became a celebrated "maſter on the violin, in London, for ſeveral years. Being invited "into Germany, he went to Vienna, and has continued there ever "ſince, in full payment for all the maſters we have received from "theſe countries *(f)*."

Though the compoſitions of the elder Matteis would not now appear very original or elaborate, yet they ſtill retain ſuch a degree of facility and elegance, and ſo many traits of the beautiful melody that was floating about Italy during the youth of Corelli, as render them far from contemptible.

(*f*) The younger Matteis muſt have returned to England ſoon after Mr. North's *Memoirs of Muſic* were written; as I remembered to have ſeen him at Shrewſbury, where he was ſettled as a language maſter as well as performer on the violin, in 1737. I afterwards learned French and the violin of this maſter, who continued at Shrewſbury till his deceaſe, about the year 1749. He played Corelli's ſolos with more ſimplicity and elegance than any performer I ever heard.

CHAP.

CHAP. VIII.

Of the Muſic of Italy in the CHURCH *and* CHAMBER, *during the Seventeenth Century.*

FROM the year 1600 to the preſent time, dramatic muſic, which, occaſionally, includes almoſt every ſpecies of compoſition, vocal and inſtrumental, will occupy ſo large a portion of the ſequel of this work, that it will be neceſſary to treat the other branches of the art in a more ſummary way than heretofore, while there was little other Muſic to deſcribe, than maſſes and madrigals.

Though the learned and elaborate ſtyle in which both the Muſic of the Church and Chamber, of which ſo ample an account has already been given, continued to be cultivated in Italy with great diligence, till near the middle of the century; yet a revolution in favour of melody and expreſſion was preparing, even in ſacred Muſic, by the ſucceſs of dramatic compoſition, conſiſting of recitation and melodies for a ſingle voice, which now began to be preferred to Muſic of many parts, in which canons, fugues, and full harmony, were the productions which chiefly employed the maſter's ſtudy and hearer's attention.

One of the moſt diſtinguiſhed eccleſiaſtical compoſers of this period was LODOVICO VIADANA, who has the reputation of having invented the indication of chords by figures, in what the Italians call the *baſſo continuo*, and the Engliſh *thorough-baſe*, or accompaniment on keyed-inſtruments, lutes, harps, and, in recitatives, even violoncellos; but I have found ſeveral inſtances of the minute beginnings of this expedient before the time of Viadana; though he was doubtleſs the firſt who drew up general rules for expreſſing harmony by figures over the baſe in 1615. Draudius (*g*), in an ample liſt of his eccleſiaſtical compoſitions, which were very numerous, tells us of one that authenticates his claim to this in-

(*g*) *Bibl. Claſſ.*

vention, which was a collection of all his choral pieces, of one, two, three, and four parts; "with a *continued* and *general baſe*, adapted to the organ according to a *new invention*, and uſeful for every finger as well as organiſt; to which are added ſhort rules and explanations for accompanying a general baſe, according to the new method." Viadana was therefore the firſt who compoſed an *organ baſe* different from the voice-part (*b*), in the execution of which the new invented figures enabled the performer to give the fingers the whole harmony of the ſeveral parts of a full compoſition, without ſeeing the ſcore.

As the conſtruction of *perpetual fugue*, or CANON, required more meditation and ſcience than any other ſpecies of compoſition, there were ſeveral muſicians during the ſeventeenth century, who, from an ambition to excel in ſuch difficult undertakings, ſeem to have devoted as great a portion of their lives to theſe labours as holy men ever did to ſevere acts of piety and devotion, in order to be canoniſed.

JOHN PAUL CIMA, an eminent organiſt and compoſer at Milan, from 1591 to 1610, acquired great reputation among learned muſicians, not only for his *motetti*, *canzoni*, *conſequenze*, *contrappunti doppii*, and *concerti eccleſiaſtici à* 1, 2, 3, & 4 *voci*, but as a *virtuoſiſſimo compoſitore di* CANONI, *ricercate et altre vivezze, attenenti a i proffeſſori* (*i*).

But the *maſter general* of this muſical *artillery* was now FRANCESCO SORIANO, maeſtro di capello of St. Peter's church at Rome, who, in 1610, publiſhed one hundred and ten canons upon the chant to the hymn *Ave Maris Stella*, for three, four, five, ſix, ſeven, and eight voices. Reſolutions of theſe canons in ſcore, with remarks, by Zacconi, 1625, in manuſcript, were in the poſſeſſion of the late reſpectable theoriſt and hiſtorian, P. Martini, who among his other muſical curioſities, communicated to me this manuſcript, which impreſſed me with a much higher opinion of the patience than the genius of Soriano. Few maſters, except himſelf, could perhaps have compoſed theſe canons, but many muſt have

(*b*) See Paolucci's *Arte Pratt. di Contrap.* Tom. I. p. 86.

(*i*) Picinelli Ateneo, p. 315.

have thought that the loſs to Muſic would not have been very great, if they had never been compoſed. Baptiſt Doni, an enemy to learned Muſic, and a great advocate for the recitative and melodies for a ſingle voice, which were now advancing into favour, ſays that though Soriano was generally allowed by muſicians to be a learned contrapuntiſt, he never had genius ſufficient to invent a ſingle air that was beautiful or pleaſing; on which account, he applied himſelf to the compoſition of elaborate fugues and canons: as in poetry, thoſe who have no original ideas or invention can write acroſtics and anagrams, by which they become only rhymers, not poets; ſo canoniſts ſhould be called contrapuntiſts, not muſicians (*k*).

MICHELI ROMANO, a ſcholar of Soriano, publiſhed in folio, 1615, at Venice, a curious canonical work, entitled *Muſica Vaga et Artificioſa* (*l*), containing *motetti con obligbi, e canoni diverſi*, as well for thoſe who receive delight from the performance of curious Muſic, as for others who make it their ſtudy. There is a long preface to this book, addreſſed to maſters and curious readers, in which the author gives a kind of hiſtory of his muſical life, and the occaſion of this work. It appears that he had been acquainted, and converſed on the ſubject of Muſic, with the moſt eminent profeſſors, particularly canoniſts, of his time; at Venice with Gio. Gabrielli, Gio. Croce Chizzotto, and other celebrated muſicians. In Naples, where he was with the prince of Venoſa, with Scipione Stella, Gio. Batt. Paulo, Muzio Effrem, and Pomponio Nenna, at the time that Bartolomeo Roi was maeſtro di capella, and Gio. Macque organiſt to the vice-roy, and in the time of Rocco Rodio, Scipione Cerreto, Giuſtiniano Corcella, and Domenico Montella, learned muſicians. In Ferrara with Luzzaſco Luzzaſchi, Fiorone Fioroni, Gio. Mazzoni maeſtro di capella of the Duomo at Lodi, Pietro Marſolo, and other moſt learned muſicians. In Milan, where he reſided a year, he found D. Fulgentio Valeſi Parmegiano, in the compoſition of canons *molto oſſervante*, with Guglielmo Arnone and Ceſare Borgo, organiſts in that metropolis. At Rome, he was acquainted

(*k*) *Tratt. della Muſ. Scenica, Op. omn.* Tom. II. p. 179.

(*l*) For the full title of this book, in Italian, ſee above, page 327.

with that moſt intelligent Spaniſh muſician, Sebaſtian Raval, who, on his arrival in that city, thinking himſelf the firſt profeſſor in the world, not having yet found his equal in any other part of Italy, he challenged to a trial of ſkill Franceſco Soriano, and Gio. Maria Nanino, *reſto chiarito* (vanquiſhed) at the firſt trial, *nondimeno volſero ſentire tutto il ſuo ſapere*; ſo that Raval ever after called Soriano and Nanino by no other title than *Signori Maeſtri*. Micheli was likewiſe acquainted with Annibale Stabile and Paleſtrina (*m*).

Thoſe who ſtill regard theſe contrivances with veneration, will find much entertainment in this book; but others, who ſeek for melody, grace, and modulation, will find in it nothing but toil and pedantry. And it muſt be owned, with due reverence for this ſpecies of muſical ſcience, that imagination is ſo manacled during the compoſition of theſe perpetual fugues, that elegant melody is always precluded, and, in general, harmony is rendered ſo meagre and imperfect, that in a canon of three or four parts, it is often reduced to a uniſon, octave, or inſipid fourth.

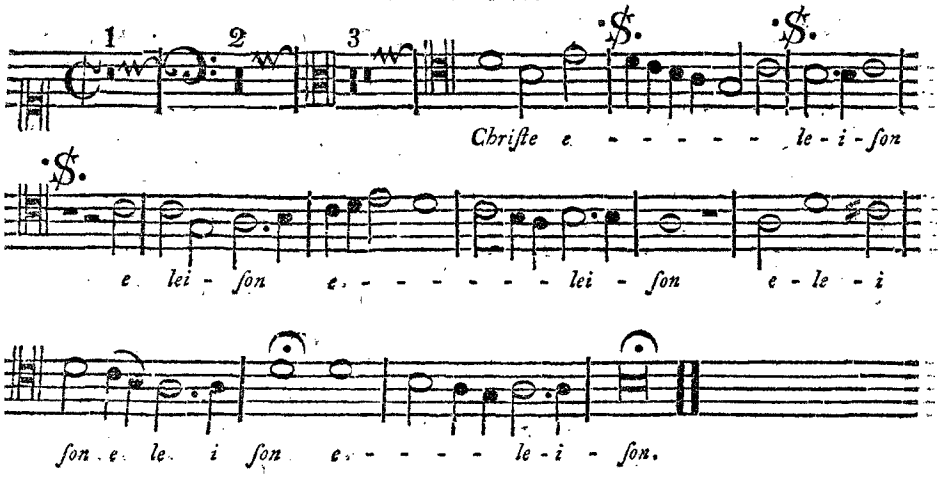
(*m*) Micheli's work is ſo curious and ſcarce, that I ſhall give the ſtudious reader a table of its contents:

Canon by D. Romano Micheli, on a ſubject given by Gio. Roſa of Florence.
Canon a due del Metallo.
—— di Micheli.
Reſolution of the ſame canon.
The ſame in ſcore.
Another canon a due, by the ſame.
Two additional parts to ditto.
Reſolution of the ſame.
Canon in imitation of the above.
Four canons by Metallo, in unis.
Canon à 3, with a fourth part.
Canon à 6, in ſcore.
Canon two in one, by Metallo.
Reſolution by Micheli.
Canon in imitation of the above.
Reſolution of the ſame.
Two canons in one.
Reſolution.
Canon by Metallo, with a third part.
Reſolution by Micheli.
Ruota e cantilena del Metallo.
Aggionta fatta alla detta cantilena.
Score of the ſame for ten voices.
Eight canons in enigma, by Bianchieri.
Canon à 4, deſcending a tone.
Canon à 4.
Canon à 4, aſcending a tone
Canon with the words.
The ſame in ſcore.
Canon à 4, by Metallo.
—— by Micheli in imitation of the above.
Motetto à due in canon, with the reſolution, and a continued baſe for an inſtrument.
Canon à due, with a third part.
Reſolution of the ſame, with a fourth part.
Canon by Metallo: *Querite et invenietis*, à 1, 2, 3, & 4.
Two canons à 4, ditto.
Motetto à 4.
—— à 5.
—— *O quam pulchra es!*
Canon à 4, compoſed extempore.
Two other canons, à 4.
Canon à 4, upon a ſubject by Luca Marenzio.
Two canons à 4.
Two others ditto.
Eight more, on different ſubjects given by maſters of the author's acquaintance.
Canon à 6.
Canon à 8.
Canon à 10.
Canon à 12.
Canon in twelve parts, to the words of the Antiphon: *Regina cœli*.

The next eminent harmoniſt, who acquired reputation by the compoſition of canons, was FRANCESCO TURINI, organiſt of the Duomo at Breſcia 1656, who publiſhed many learned compoſitions for the church and chamber, but particularly a maſs for four voices, in 1643, in *canon*.

In this work there is a canon, upon the ſubject of which Handel has compoſed one of his fineſt inſtrumental fugues; but, according to his uſual practice, whenever he adopted another's thought, he has enlivened and embelliſhed this theme, like a man of true genius, with a counter ſubject, and ſhewn that he ſaw farther into its latent fertility than the original inventor (*n*).

CANON.



Among the moſt eminent and learned muſicians and canoniſts of this period, muſt be ranked AGOSTINI PAOLO, the ſcholar of Bernardo Nanini, and ſucceſſor in the Pontifical Chapel to Soriano. Antimo Liberati ſpeaks of him as one of the moſt ſcientific and ingenious compoſers of his time, in every ſpecies of Muſic then cultivated. And tells us, that while he was maeſtro di capella of St. Peter's Church at Rome, he aſtoniſhed the muſical world with his productions for four, ſix, and eight choirs or choruſes; ſome of which might be ſung in four or ſix parts only, without dimi-

(*n*) The tenor leads off the ſubject, and is anſwered at the ſecond bar by the ſoprano in the octave; at the third bar the baſe begins a fifth below the tenor, and is anſwered at the fourth bar by the counter-tenor an octave above the baſe.

niſhing

niſhing or enervating the harmony. Padre Martini, who bears teſtimony to the truth of this eulogium, has inſerted an *Agnus Dei*, in eight parts, of this compoſer, which is truly a curious production: three different canons being carried on at the ſame time, in ſo clear and natural a manner, both as to melody and harmony, that this learned father, who had been long exerciſed in ſuch arduous enterprizes, ſpeaks of it as one of the greateſt efforts of genius and learning in this moſt difficult kind of compoſition.

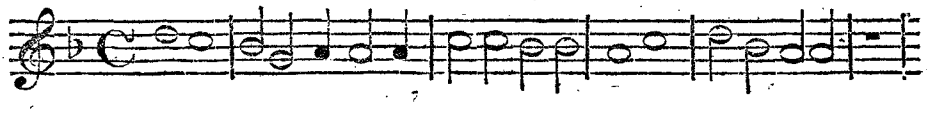
Every ſpecies of Muſic that has been well received by the public, or admired by connoiſſeurs, has been ſo frequently and aukwardly imitated by men without genius, or puſhed to exceſs by men without judgment, that it is ſoon thrown aſide as vulgar and old-faſhioned. Good canons and fugues can be produced but by few, yet as many have diſgraced the invention by ignorance and dulneſs, the ſtudy of them is now almoſt wholly laid aſide as a Gothic invention. P. Martini ſays, though the ſtudy of theſe elaborate contrivances is regarded by modern compoſers as uſeleſs toil, and more likely to corrupt good taſte than contribute to the pleaſure of the ear; yet, with moderation, ſuch exerciſe is as uſeful to young ſtudents in counterpoint, as drawing difficult attitudes is to young painters (*o*). The greateſt maſters, during almoſt three centuries, have cultivated this ingenious harmonical contrivance, in order to ſharpen intellect, and have been always reſpected in proportion to their ſucceſs (*p*).

Pietro Francesco Valentini, of Rome, who flouriſhed about the year 1645, ſeems to have made every ſubſequent canoniſt deſpair of emulating his ſubtilties and dexterity in the art. Indeed, he ſeems to have ſurpaſſed all that the moſt determined canoniſts had ever done, by the ſeveral works he publiſhed on the ſubject, in the following order: "Canon to the words *Illos tuos miſericordes oculos ad nos converte*, with the Reſolution in more than two thouſand ways, for two, three, four, and five voices, Rome, 1629." "Canon, called the Knot of Solomon, for ninety-ſix voices, Rome, 1631." "Canon on four ſubjects for twenty voices, Rome, 1645."

(*o*) *Sagg. de Contrap.* Par. I. p. 46. (*p*) Ibid, p. 190.

The

The firſt and moſt curious of theſe works ſeems to have been reprinted in 1655, as M. Marpurg of Berlin, and ſeveral other muſical writers, in ſpeaking of it, refer to an edition of that date. But P. Martini, who is in general very accurate in dates and citations, mentions Valentini's firſt canonical work under the year 1629. Kircher gives the ſubject, and an account of this canon in his *Muſurgia*. M. Marpurg, in a periodical work called Kritiſche Briefe, or "Critical Letters on the Art of Muſic," Vol. II. 1763, quarto, has beſtowed upwards of fifty pages on this canon, and not only given it a hundred different ways in notes, but explained more than two hundred of the ſeveral contrivances uſed by Valentini in the conſtruction of canons on the ſubject given, which only conſiſts of the following few ſimple notes contained in five bars of *alla breve* time, and a ſemibreve reſt:



Theſe notes are inverted, ſung in *moto contrario*, in greater and leſs prolation, in major and minor keys, and in every poſſible way, without changing the intervals, yet ſtill the canon is preſerved inviolable.

No entire book has been written on the ſubject ſince. M. Marpurg, indeed, publiſhed in 1762, *L' Art de la Fugue*, in which *Canon*, the moſt rigid and exact of all fugues, is included; and P. Martini has given curious canons, perhaps the moſt unexceptionable and the beſt that have ever been compoſed, as head and tail-pieces to every chapter of his Hiſtory of Muſic, beſides publiſhing vocal duets in canon, and treating largely of the art of compoſing canons of every kind, in his *Saggio di Contrappunto*; but I know of no work that has been publiſhed ſince Valentini's, in which nothing but canons, and rules for conſtructing them, are contained.

Having diſcharged my duty, as an hiſtorian, to theſe profound canoniſts, I ſhall proceed to point out the names and merit of other eminent compoſers, who, in the learned ſtyle of the ſixteenth century, continued to write fugues in their maſſes and motets, that have

have been juſtly admired for their correctneſs of harmony and deſign.

The two Mazzochi, Domenico and Virgilio, brothers and Romans, were muſicians of great eminence in the early part of the laſt century, who compoſed much Muſic for the church, and were much praiſed by the muſical writers of thoſe times. Of Domenico, I ſhall ſoon have further occaſion to ſpeak, as one of the laſt ſucceſsful madrigaliſts, when that ſpecies of compoſition began to decline in favour. Virgilio was principal maeſtro di capella to the pope, and the maſter of Bontempi, the muſical hiſtorian.

Michele and Valentini, though they wrote much for the church, acquired their chief reputation by canons, and learned treatiſes on the art of conſtructing them.

Freſcobaldi, likewiſe, the celebrated organiſt and compoſer of fugues for his inſtrument, in a more clear and pleaſing ſtyle than any of his predeceſſors, and who flouriſhed from 1608 to 1635, produced many motets and maſſes for the church.

FRANCESCO FOGGIA, of Rome, a diſciple of Paolo Agoſtini, flouriſhed from 1645 to 1681. In his youth he was ſeveral years in the ſervice of the Court of Bavaria, and the Arch-duke Leopold, afterwards emperor; but returning to Rome, he was appointed maeſtro di capella to the church of St. John Lateran, to Santa Maria Maggiore, to San Lorenzo in Damaſo, and other great churches in that city. Antimo Liberati calls him the prop and father of Muſic and true eccleſiaſtical harmony; and ſays, that in his printed and manuſcript productions he had manifeſted ſuch a variety in his manner of writing as was ſeldom found in the works of one man: being equally excellent in the grand, the learned, the noble, the refined, the ſimple, and the pleaſing ſtyle. And in examining his works, this panegyric does not ſeem overcharged, as far as Muſic then went, which was not arrived at melody, grace, or expreſſion. He lived to upwards of eighty, is celebrated by Kircher in his *Muſurgia*; and P. Martini has illuſtrated his doctrine in the *Saggio di Contrappunto* (*q*), with two admirable motets

(*q*) Tom. II. p. 47, and 54.

from

from his eighth opera, in which there is much ingenuity, and a greater variety of meaſure, than uſual in church Muſic of the laſt century, where a movement in triple time had ſeldom admiſſion.

But the two moſt learned and eccleſiaſtical compoſers of this period, were GREGORIO ALLEGRI, and ORAZIO BENEVOLI. Of theſe excellent harmoniſts ſome account has been given elſewhere, particularly of Allegri, the author of the celebrated *Miſerere*, which is ſtill ſung in the Papal Chapel during Paſſion-week (*r*). Benevoli's ſkill and dexterity in polyphonic harmony, have likewiſe been mentioned in the courſe of this work (*s*). Allegri, who was a diſciple of Maria Nanini, and admitted in the Pope's Chapel 1629, died in 1652; and Benevoli, who was appointed maeſtro di capella of St. Peter's church at Rome 1650, ſurvived him about ten years. Antimo Liberati, the ſcholar of Benevoli, has celebrated his uncommon abilities in the higheſt ſtrain of panegyric; telling us that he not only ſurpaſſed his maſter Bernard Nanino, but all the contrapuntiſts that had ever exiſted, in harmonizing four and even ſix choirs of four parts each, with as much facility of fugue and imitation, as if he had been only writing for one. Violent praiſe, as well as abuſe, is always ſuſpicious; but being in poſſeſſion of ſeveral curious productions of this kind, by Benevoli, I can venture to affirm, that his powers of managing an unwieldy ſcore are truly wonderful; particularly in a maſs *a ſei cori*, or for twenty-four voices, in which the learning and ingenuity ſurpaſs any thing of the kind that has come to my knowledge.

I have another maſs of his compoſition, for twelve *ſoprani*, or treble voices, in conſtructing which, the nearneſs of the parts muſt have augmented the difficulty of avoiding confuſion. His compoſitions of this kind have been recommended to muſical ſtudents as models of perfection, by P. Martini, and P. Poalucci (*t*).

STEFFANO BERNARDI was a learned theoriſt, as well as compoſer of maſſes and madrigals of a moſt elaborate and correct kind.

(*r*) See *Italian Tour*, and preface to the Muſic performed at Rome *nella ſettimana ſanta*, printed by Bremner.

(*s*) See Vol. II. p. 11, and 474.

(*t*) *Sagg. di Contrap.* and *Arte Pratica di Contrap.* works which contain admirable precepts and examples for eccleſiaſtical compoſitions of every kind.

He flouriſhed from 1611 to about 1634, and in 1623 was maeſtro di capella of the Duomo, at Verona. He publiſhed a didactic work, called *Porta Muſicale*, the firſt part of which appeared at Verona 1615, in quarto; and, as an elememtary tract, it has the merit of clearneſs and brevity.

ERCOLE BERNABEI, the ſcholar and ſucceſſor of Benevoli at St. Peter's, and inſtructor of the Abate Steffani, may be ranked among the greateſt maſters of harmony, in the ancient eccleſiaſtical ſtyle of the laſt century. This compoſer being invited by the Elector of Bavaria to Munich, about the year 1650, entered into the ſervice of that court, where he continued the reſt of his life. His ſon, GIUSEPPE ANT. BERNABEI, after following his father's ſteps in the ſtudy of eccleſiaſtical harmony, ſurpaſſed him conſiderably in melody and modulation, as he lived long enough to ſee a great relaxation in the rigour of ancient rules. There is a canon by this compoſer in the firſt volume of Paolucci, page 158, and an excellent *Agnus Dei*, in P. Martini's *Sagg. di Contrap.* II. 129. extracted from his maſs, for four voices, entitled *Laudate cum lætitia, qui fuiſtis in triſtitia.* After ſucceeding his father as maeſtro di capella to the Elector of Bavaria, by whom he was honoured with the title of *Conſeiller Aulique*, and publiſhing ſeveral compoſitions for the church, replete with muſical ſcience of the firſt claſs, he lived till the year 1732, extending his exiſtence to the great age of eighty-nine.

Theſe maſters, with many other good harmoniſts, in the ſtyle of the preceding century, ſupplied the churches of Italy with innumerable compoſitions, in which the chief merit conſiſted in pure harmony, and the contrivance of canon, fugue, and imitation on ſimple and often inſipid ſubjects; but to theſe excellencies the beſt moderns have added melody, a more varied modulation, and not only an attention to long and ſhort ſyllables, but to the expreſſion of words. In the fifteenth century almoſt every maſs was compoſed upon the ſubject of ſome well known ſong or ballad; but theſe airs being pſalmodic, and little more lively or varied than canto fermo, admitted of no greater variety of modulation than the ancient chants of the church, upon fragments of which, during the ſixteenth and

part

part of the ſeventeenth centuries, it was thought neceſſary to conſtruct the chief part of choral Muſic (*u*).

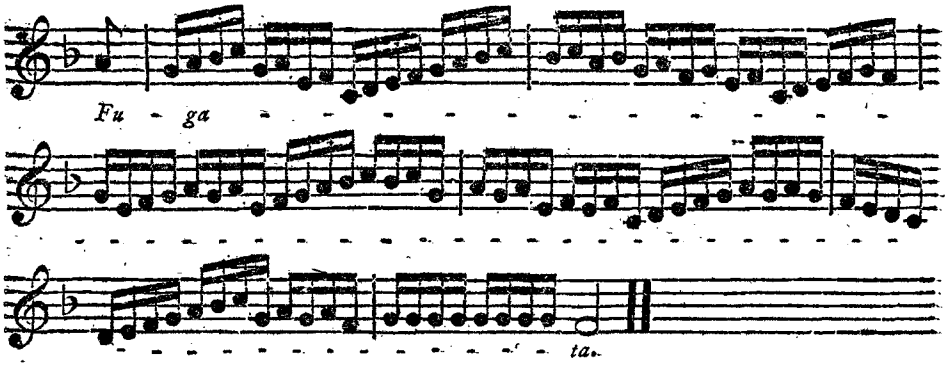
The church ſtyle of compoſition was, however, much altered during the laſt century, not only by the imitation of dramatic Muſic, and the introduction of inſtruments, but by writing in tranſpoſed keys, and ſupplying the deficiencies in the ſcales, which too ſtrict an adherence to the ſpecies of octave, and modes of the church, had occaſioned. Indeed, before this time, there was no deciſion of keys, either in ſacred or ſecular Muſic, according to our preſent rules of beginning and ending upon the chord, major or minor, of ſome determinate note of the ſcale. The prohibitions were ſo numerous in the writings of the old theoriſts, that if the moſt regular modern compoſitions were tried by ſuch rules as ſubſiſted at the beginning of the laſt century, they would appear extremely licentious. No part was to be extended above or below the ſtaff, or five regular lines, on which it was written; the combination of chords was never to be broken by moving to an unrelative harmony; and the intervals of the ſharp ſeventh, the tritonus or ſharp fourth, falſe fifth, ſharp ſecond, and even the major ſixth, were prohibited. Indeed, an excellent compoſition might now be produced, merely from ancient diſallowances.

Though much Muſic was produced during theſe times, which might flatter the ear with the ſweetneſs of the harmony, yet I have met with none that was likely to touch the heart, before the productions of *Cariſſimi* and *Stradella* appeared, in which graceful, pathetic, and pleaſing melody was united with pure harmony and ingenious contrivance. Of the works of theſe excellent muſicians, who had the undefinable power of rendering every muſical phraſe intereſting, either by melody, harmony, or modulation, a particular account will be given, in the chapters which treat of *Oratorios* and *Cantatas*, ſacred and ſecular.

(*u*) Though the preſent ſtudents in counterpoint at Naples, and in other parts of Italy, ſtill exerciſe themſelves in putting parts to *canto fermo*, the writing maſſes or motets on the ſubjects of theſe chants is ſeldom done but in pure pedantry, and to give an air of antiquity to dry and fancileſs compoſitions. Among Italian profeſſors, the various ſtyles of Muſic are very intelligibly expreſſed by the terms *à capella*, *ſtilo eccleſiaſtico*, *ſpirituale*, *pieno*, *fugato*, *concertato*, for the church; and *ſecolare*, *profano*, *dramatico*, *ſerio*, *buffo*, *da camera*, for the ſtage and chamber.

Ceſti, Luigi, Graziani, Baſſani, and Colonna, all compoſed for the church; yet as they were more advantageouſly known by their ſecular productions, a further account of them will be given elſewhere.

Motetti Paſſeggiati, à Voce ſola, were publiſhed by KAPSBERGER at Rome, in 1612, which ſeem the firſt ſolo anthems in which diviſions had place. But diviſions, in motets for a ſingle voice, began at this time to be long and numerous; for, in a work publiſhed at Venice 1615, called *Serena Celeſte*, or "the Celeſtial Siren," conſiſting of *motetti a una, due, e tre voci*, by Bonini, a monk of Valembroſa, there are diviſions to the alleluja, and to ſingle ſyllables of the hymns of the church, as long as in the opera bravura airs of modern times: and in the *Seſte Muſiche* of Claudio Seracini of Siena, publiſhed 1624, I find the following diviſion to one ſyllable and one baſe:



It is a very curious circumſtance, that at the cloſes, where a ſhake upon the ſecond of the key is now expected, it is here written at full length in ſemiquavers, *upon one note*. This I ſhould have ſuppoſed to have been the caprice of an individual, if I had not found it elſewhere; but the ſame monotonous trill occurs not only in ſongs of this period, but in another ſet of *Motetti à Voce ſola, et à doi*, by Ortenſio Polidoro, maeſtro di capella of the Duomo at Peſaro, 1636, twenty-one years after (*x*). In the burleſque cantata of Tarquinio Merula, for a baſe voice, publiſhed 1638, the

(*x*) Indeed, this monotonous trill is deſcribed in notes, and recommended to the practice of ſtudents in ſinging, by the celebrated Caccini, in his *Nuove Muſiche*, Ven. 1615.

poet,

poet, after adviſing Curtius againſt ſo raſh a ſtep, tells him, that though he may eaſily find his way to the bottom of the gulph into which he was about to plunge, yet, he adds, *quanto al ritornare, ſarà un difficile* PASSO; to which laſt word a diviſion of ſix bars, of ſixteen ſemiquavers in each, is given, in the courſe of which, the finger is carried from D on the ſixth ſpace in the baſe, down to the abyſs of double C. There is another diviſion of ſeven bars at the laſt cloſe, in which the paſſages are echoed, piano, and the trill of the times in iterations of the ſame note, in ſemiquavers, is written twice at full length. Afterwards, Graziani, Ceſti, Luigi, Baſſani, and innumerable others, multiplied notes without end, in their *motetti*, and *cantate ſacri*, in what ſeem now vulgar and inſipid paſſages. Beſides theſe, the *ſalmi*, *ſtabat maters*, *miſereres*, and *ſalve reginas*, with ſolo airs, were introduced into the church in the dramatic ſtyle, ſometimes with little judgment, taſte, or propriety.

Madrigals, though their favour diminiſhed in proportion as the muſical drama, which was more generally intelligible to uncultivated ears, advanced towards perfection, yet there were many candidates for fame in that ſpecies of compoſition, during the early part of the laſt century. The chief of theſe were TOMASO PECCI, ALES. GRANDI, SIGISMONDO D'INDIA, POMPONIO NENNA, IL CAVALIER TARQUINIO MERULA, PALLAVICINI, and DOMENICO MAZZOCCHI. I have ſcored many of the madrigals of theſe maſters, but found no new ideas, or new harmonies, in any of them, except thoſe of Mazzocchi; and as he ſeems to have penetrated further into latent effects and refinements than the reſt, I ſhall give ſome account of a ſet of madrigals which he publiſhed at Rome in 1638, in ſcore, and dedicated to Cardinal Barberini. In his dedication, he pronounces madrigals to be the moſt ingenious ſpecies of compoſition that Muſic could boaſt. And yet, he ſays, few were compoſed, and ſtill fewer ſung, at the time he publiſhed this work, when they were nearly baniſhed from all concerts (y).

(y) *Dall' Accademie.* The word is ſtill uſed in Italy for muſical performances and aſſemblies, out of the theatre.

As

As ſecular melody was improved by the cultivation of dramatic Muſic, ſo choral harmony was meliorated by the new combinations that were hazarded in madrigals. And the two Mazzocchi, during this period, contributed greatly, by their numerous works for the church, to improve the more ſolemn and grave manner of writing for ſacred purpoſes, by extending the bounds of harmony, without which eccleſiaſtical Muſic could not ſuſtain its dignity, or be ſuitable to the purpoſes of its deſtination. A clear, pictureſque, and graceful melody ſeems infinitely more neceſſary for the ſtage than the church; as it is there the voice of paſſion, and medium through which lyric and narrative poetry can alone be rendered intelligible. In the church, where new poetry, prayers, or ſentiments of piety ſeldom have admiſſion, and where nothing is ſung that has not often been previouſly read and heard by every member of the congregation, the clothing ſuch portions of ſcripture, or of the liturgy, as are appointed to be ſung, in rich and complicated harmony, adds greatly to their ſolemnity, by precluding all ſuch frivolous and fantaſtical ſtrains as remind the hearer of ſecular amuſements.

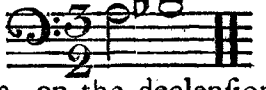
Domenico Mazzocchi, beſides ſeveral new combinations, and a more bold and maſterly uſe of diſcords in ligature than can be found in the works of his predeceſſors, if we except Monteverde (z), firſt propoſed ſeveral refinements in the execution of his madrigals, and invented characters of *creſcendo*, *diminuendo*, *piano*, *forte*, and the enharmonic ſharp. In his eighth madrigal he has made the moſt frequent uſe of theſe new indications. Page 73, there are, indeed, miſapplications of the enharmonic dieſis to E and B ſharp, which is at preſent rightly appropriated by the moſt accurate contrapuntiſts, to notes that have been already ſharp, as a ſign of their being ſtill raiſed a ſemitone minor. Enharmonic, ſimilar to that of the ancients, we have none, nor is it practicable in modern counterpoint, where, having no fundamental baſe for quarter tones, their uſe in harmony would produce no other

(z) See above, p. 233.

effect

effect to the hearer than that of ſinging or playing out of tune (*a*).

The only madrigaliſts after Mazzocchi, who much diſtinguiſhed themſelves, were Stradella, Aleſſandro Scarlatti (*b*), Bononcini, Lotti, Perti, and Caldara, of whom we ſhall have occaſion to ſpeak among the moſt eminent compoſers of operas and cantatas.

The Cavalier Tarquinio Merula, who flouriſhed from 1628 to 1640, has been mentioned among grave compoſers for the church, and madrigaliſts; but his ſecular compoſitions are almoſt all ſo tinctured with caprice and buffoonery, as to render them more ſingular and original, than thoſe of any of his cotemporaries. He was fond of writing upon a ground baſe, and in his *Libro ſecondo delle Muſiche Concertate*, publiſhed 1635, he has compoſed a three-part ſong, with ritornels for two violins and a baſe, *ſopra la ciecona*. In 1638, he publiſhed a burleſque cantata called *Curtio Precipitato*; and among other whimſical things in this book, there is a *Canzonetta Spirituale ſopra la Nanna*, or *lullaby*, conſiſting of only theſe two notes in the baſe:  He has compoſed a learned fugue in four parts, on the declenſion of *Hic, hæc, hoc*; and another upon *Quis vel. qui: nominativo qui, quæ, quod, &c.* This laſt conſiſts of ſeveral movements which are ſupported with vivacity, and imitations of the cant and ſtammering of ſchool-boys in repeating their grammatical leſſon. The ſingle vocal airs of this period by Merula, and innumerable others, that I have examined, in order to trace the progreſs of Italian melody, *ab ovo*, are dull, monotonous, and inelegant. Imagination, as yet, was too much,

(*a*) Mr. Keeble (*Theory of Harmonics*) pretends to have diſcovered the fundamental baſe to all the ancient ſcales, and, among the reſt, to the enharmonic! but produces no claſſical authority in ſupport of his opinion; nor has he had the courage to exhibit any Muſic of his own compoſition, in which he has ventured at enharmonic combinations. Indeed, if the Greek prepoſition ἐν were ever uſed as a privative, and ἁρμονία with the ancients had the ſame meaning as *harmony* with the moderns, I ſhould imagine that *enharmonic* originally implied *inharmonious*, incapable of harmony?

(*b*) It ſeems an indiſpenſable duty to inform the curious reader, that there is a madrigal *(Cor mio)* by this compoſer, for four ſopranos and a contralto voice, inſerted in the ſecond part of P. Martini's *Sagg. di Contrap.* which ſurpaſſes in art and ingenuity all the compoſitions of that kind which I have ſeen. The expreſſion of the words, and paſſages of imitation, are ſtill elegant and new. The learned editor has pointed out all its beauties in an excellent commentary.

fettered by canon, fugue, and eccleſiaſtical modes, to attempt the uſe of her wings. In the peruſal of the Muſic of the times, I collected fragments of the infant liſp in the vocal language, which has been ſince ſo highly poliſhed; but neither found in the ſubjects of fugue, or vocal diviſions, any thing like invention or grace, till after the time of Cariſſimi and Stradella, who ſeem to have been the firſt gifted muſicians of Italy.

Little Muſic, purely *inſtrumental*, ſeems to have been compoſed till the latter end of the ſeventeenth century. Lutes and guitars, of different ſizes, were more uſed in accompanying the voice, than in leſſons, ſolos, ſonatas, or concertos. Viols and violins had a ſimilar employment in the churches, on great feſtivals, in augmenting the force of choral compoſitions, by doubling the voice-parts, and playing ſhort ritornels. The Italians have not cultivated wind-inſtruments ſo much as the Germans; and yet, during the preſent century, Martinelli Bitti, Giuſeppe San Martini, and the two Bezozzis, brought the oboe and baſſoon to very great perfection. The moſt important improvements of inſtrumental Muſic will be included in the progreſs of the violin, except thoſe of the *organ*, to which noble inſtrument Freſcobaldi added new dignity and attractions by his pleaſing and maſterly fugues, which were ſoon imitated all over Europe, wherever there was an organiſt, and an organ poſſeſſed of hand and head capable of emulating a ſtyle ſo ſuitable to the genius of that moſt comprehenſive of all inſtruments.

Girolamo Frescobaldi was a native of Ferrara, but went, early in his life, to Rome, with his maſter Milleville, where he was elected organiſt of St. Peter's church. All the muſical writers of Italy have celebrated his talents; and his works, which ſtill remain, are indiſputable vouchers of the truth of their encomiums. Quadrio ſays, that early in his youth, as a ſinger, he delighted every ear, and was praiſed by every tongue in the principal cities of Italy. But his chief excellence conſiſted in compoſing and playing on the organ and harpſichord, for which he became ſo renowned, that his works, both printed and manuſcript, were in the hands of all profeſſors and collectors of muſical compoſitions. The emperor

Ferdinand III. ſe nt Froberger, a young German of promiſing genius, to Rome, on purpoſe to receive inſtructions from Freſcobaldi; by which he profited ſo well, that he was appointed imperial organiſt on his return. According to Della Valle, Freſcobaldi was living in 1641. His firſt work, entitled *Recercari et Canzoni Franceſe, fatta ſopra diverſi oblighi in Partitura,* are the firſt compoſitions that I have ſeen printed in ſcore, and with bars. They are likewiſe the firſt *regular fugues* that I have found upon *one* ſubject, or of two ſubjects carried on at the ſame time, from the beginning of a movement to the end. *Recercari* and *fantaſie* preceded ſonatas and concertos, and were the firſt compoſitions expreſsly made for inſtruments, after the invention of counterpoint. The fugues of Freſcobaldi have great merit, if we conſider the ſtate of inſtrumental Muſic at the time they were produced; the ſubjects are marked and pleaſing, the harmony pure, and the ſtyle chaſte and clear. It is not ſaid in the title-page for what inſtruments the ſeveral parts were deſigned; but as the author was a great organ-player, I make no doubt but that they were firſt produced by and for that inſtrument, as all the four parts are ſo compact and cloſely connected, that they are ſtill within the graſp of the two hands. Notwithſtanding many of theſe fugues are upon two, three, and even four ſubjects, and every learned artifice of inverſion, augmentation, diminution, and moto contrario, is uſed, he has had the dexterity to avoid confuſion. The *Toccate per Cembalo,* by this author, publiſhed at Rome in 1637, upon ſix lines for the right hand, and eight for the left, are very full and of difficult execution. Theſe pieces being embelliſhed with the faſhionable diviſions and graces of the times, have ſuffered more by age than the *ricercari*, which have all the ſimplicity of vocal fugues in the church ſtyle. But even in his *toccate* and variations on old airs, we find more taſte and paſſages which have ſtood their ground, than in any other harpſichord Muſic of the ſame period.

The following is the order of ſucceſſion of famous organiſts, in Italy, during the laſt century: Milleville, of Ferrara, the maſter of Freſcobaldi, flouriſhed about 1600. Freſcobaldi publiſhed his firſt

work at Rome 1615. Ercole Paſquino, of the ſame city, began to flouriſh about 1620, and his ſon Bernard Paſquino, the maſter of Gaſparini, about 1672; he was cotemporary with Corelli, and frequently played in the ſame orcheſtra with him at the opera at Rome (*c*). Zipoli of Rome, Domenico Scarlatti of Naples, Alberti of Venice, and Paradies, have diſtinguiſhed themſelves by their performance and compoſitions for keyed-inſtruments, during the preſent century, more than any of their countrymen.

Near the latter end of the laſt century a ſpecies of learned and elaborate *Chamber Duets* for voices began to be in favour. The firſt that I have found, of this kind, were compoſed by JOHN BONONCINI, and publiſhed at Bologna in 1691. Soon after, thoſe of the admirable ABATE STEFFANI were diſperſed in manuſcript throughout Europe. Theſe were followed by the duets of CLARI, HANDEL, MARCELLO, GASPARINI, LOTTI, HASSE, and DURANTE.

Notwithſtanding the purity of harmony, ingenuity of deſign and imitation, and maſterly ſtyle of theſe compoſitions, there ſeems a radical imperfection in the plan, with reſpect to the expreſſion of the words, and propriety of two perſons repeating and joining in the ſame complaint or ſentiment, whatever it may be, inſtead of preſerving two diſtinct characters, as in modern dramatic duets. But theſe chamber duets were perhaps meant originally as *ſtudij* for ſingers, in which the paſſages being echoed in fugue excited emulation in the performance, and furniſhed an opportunity of comparing the rapidity and neatneſs of the execution, as the comparative ſpeed of two courſers is beſt known by their *running a trial.*

AGOSTINO STEFFANI, a ſcholar of the elder Bernabei, was born in 1655. Though Walther and moſt of the Germans, who wiſh to rank him among their countrymen, ſay that Lepſing was the place of his birth, yet Handel and the Italians make him a native of Caſtello Franco, in the Venetian ſtate. He was a choriſter at St. Mark's during his youth, where his voice was ſo much ad-

(*c*) See *Paral. des Fran. et des Ital.* p. 110.

mired

mired by a German nobleman, that, obtaining his diſmiſſion, he took him to Munich in Bavaria, and had him educated, not only in Muſic under the celebrated Ercole Bernabei, but in literature and theology ſufficient for prieſt's orders; in conſequence of which, after ordination, he was diſtinguiſhed by the title of Abate, or Abbot, which he retained till late in life, when he was elected biſhop of Spiga.

In 1674, at the age of nineteen, he publiſhed his *Pſalms*, in eight parts. He likewiſe publiſhed *Sonate à* 4 *Stromenti*; but his chamber duets are the moſt celebrated of his works, and, indeed, of that ſpecies of writing. In his little tract, *Della certezza Dei principij della Muſica*, he has treated the ſubject of muſical imitation and expreſſion, according to P. Martini, like a philoſopher, and agreeable to mathematical principles. This work, which I have never ſeen, was ſo admired in Germany that it was tranſlated into the language of that country, and reprinted eight ſeveral times. Walther and Marpurg have given the following liſt of Italian muſical dramas or operas, which the admirable Steffani ſet between the year 1695 and 1699 for the court of Hanover, where he reſided many years as maeſtro di capella: *Aleſſando*, *Orlando*, *Enrico*, *Alcide*, *Alcibiade*, *Atalanta*, and *Il Trionfo del Fato*; which were afterwards tranſlated into German, and performed to his Muſic at Hamburg. About the year 1724, after he had quitted the court of Hanover, where he is ſaid to have reſigned his office as maeſtro di capella, in favour of Handel, he was elected preſident of the Academy of Ancient Muſic in London. In 1729, he went into Italy to ſee his native country and relations, but returned the next year to Hanover. However, ſoon after, having ſome buſineſs to tranſact at Franckfort, he was there ſeized with an indiſpoſition, of which in a few days he died, at near fourſcore. There are perhaps no compoſitions more correct, or fugues in which the ſubjects are more pleaſing, or anſwers and imitations more artful, than are to be found in the duets of Steffani, which, in a collection made for Queen Caroline, and now in the poſſeſſion of his Majeſty, amount to near one hundred. The greateſt ſingers of Italy dur-

ing the laſt age uſed to exerciſe themſelves in theſe duets, as Solfeggi. Mrs. Arne, the widow of the late Dr. Arne, has frequently aſſured me, that ſhe had heard Seneſino and Strada often ſing them during their morning ſtudies.

CARLO MARIA CLARI, of Piſa, a ſcholar of Colonna, and maeſtro di capella of the cathedral of Piſtoja, did not publiſh his excellent chamber duets and trios till 1720. They had, however, been diſperſed in manuſcript long before this period; and though the duets of Steffani were more early known, it does not appear that they had been his model; for he was a compoſer of great eminence ſo early as the year 1695, when he ſet an opera for the theatre of Bologna, entitled *Il Savio Delirante*, which was extremely admired. His ſtyle of duetti and terzetti certainly reſembles that of Steffani, but we find no ſimilarity of paſſage, and ſometimes he is ſuperior to the Abate in grandeur of ſubject, and elegance of phraſe in his melodies. Handel is ſuppoſed to have availed himſelf of Clari's ſubjects, and ſometimes more, in the choruſes of Theodora.

FRANCESCO DURANTE, whoſe duets have ſuperſeded all others in the favour of great ſingers and profeſſors, was long maſter of the conſervatorio of Sant' Onofrio, at Naples, and regarded as the greateſt harmoniſt, as well as the beſt inſtructor, of his time. Among his diſciples he had the honour to number Pergoleſi, Terradellas, Piccini, Sacchini, Traetta, Guglielmi, and Paeſiello. His maſſes and motets are ſtill in uſe, and models of correct writing, with the ſtudents of the ſeveral conſervatorios of Naples. His duets were formed from the airs of his own maſter Aleſſandro Scarlatti's cantatas. They are more in dialogue than fugue, or duo; but compoſed of the moſt ſelect, beautiful, and impaſſioned traits of melody that the creative genius of the elder Scarlatti had ever invented, and are put together with ſuch ſcience, that it ſeems as if art and refinement in this ſpecies of compoſition could go no further (*d*).

(*d*) Sacchini, who uſed to teach theſe duets to his favourite ſcholars, ſeldom finiſhed his leſſon without kiſſing the book. And, indeed, to hear them in a ſelect company, which has often fortunately happened to myſelf, when Pacchierotti, Rubinelli, Marcheſi, Rauzzini, or Mortellari have performed a part, affords to lovers of ſuch refined and artificial compoſition, a pleaſure the moſt exquiſite which vocal Muſic can beſtow.

Moſt of the books publiſhed in Italy on the theory and practice of Muſic, during the laſt century, have, occaſionally, been mentioned and characteriſed, in the courſe of this work: however, to ſave inquiſitive readers the trouble of turning over different volumes in ſearch of them, I ſhall here give a chronological liſt of the principal treatiſes that appeared from the year 1600 to the beginning of the preſent century.

The firſt, and indeed the moſt ample muſical treatiſe that was publiſhed during this period, was *El Melopeo y Maeſtro*, written in Spaniſh by DOMENICO PEDRO CERONE, Naples, 1613. This is a ſcarce and curious book conſiſting of near twelve hundred folio pages, among which though many are beſtowed upon obſolete ſcience, yet there is a complete body of all the ſpeculative and practical muſical knowledge of the times (*e*).

In 1615 was publiſhed at Venice in folio, a book entitled *Il Tranſilvano*, a dialogue between the author and his ſcholar, a prince of Tranſilvania, by GIROLAMO DIRUTA, organiſt of the cathedral at Chioggia. It contains inſtructions for playing the organ and other keyed-inſtrument, with preludes by moſt of the celebrated organiſts of Italy at the time; but in theſe no keys are uſed but thoſe of the church, and all the paſſages conſiſt of running up and down the ſcale with both hands, alternately, without other intention than to exerciſe the fingers in the moſt obvious and vulgar diviſions then in uſe.

In 1618, FABIO COLONNA, a Roman nobleman and celebrated mathematician, publiſhed a tract, entitled *Della Sambuca Lincea, ovvera dell' Inſtrumento Muſico perfetto*; a ſpeculative work, now become very ſcarce, on the diviſion of the diapaſon, which at no time could be of much uſe to practical muſicians, but at preſent, when ſo many better treatiſes on harmonics are extant, it would not be read, if it could be found.

The obligations which aſtronomy, mathematics, and the general knowledge of nature, have had to GALILEO GALILEI, are well known; but his enquiries into the propagation, properties, and

(*e*) See Vol. II. p. 96.

ratios

ratios of ſound; diſcovering the harmonic proportions into which a ſingle ſtring divides itſelf when ſounding; the ſympathy of perfect conſonance, in one ſtring cauſing another to ſound that is tuned in uniſon, octave, or fifth, have been ſo much the means of extending the knowledge of harmonics, by ſubſequent writers, that this great philoſopher as well merits an honourable niche among benefactors to the *ſcience*, as his father Vincenzo Galilei, among thoſe who have advanced the *art* of Muſic by their labours. Galileo, who died 1642, at ſeventy-eight years of age, in his *Diſcorſi e Demonſtrationi Matematiche*, treats of the vibrations of ſtrings; harmonies of kindred ſounds; propagation of ſound, and of muſical proportions. The dedication of theſe diſcourſes to the Conte de Noailles, is dated 1638, four years before the author's death *(f)*.

Of the writings of BATISTA DONI ſuch frequent mention has been made in the courſe of this work, and their merits ſo amply diſcuſſed in the firſt volume, page 116, that further notice of them here ſeems unneceſſary.

In 1644 was publiſhed, by GALEAZZO SABBATINI, *Regola facile e breve per Sonar ſopra il baſſo continuo nell' Organo.* This ſeems to have been the ſecond tract, after Viadana's, that appeared on the ſubject of thorough-baſe. The author is much praiſed for his ſcience by Kircher in his *Muſurgia*, and by Walther in his Muſical Dictionary. But the book is very inadequate to the preſent wants of muſical ſtudents, treating of nothing but common chords, which are invariably given to every note of the ſcale.

A ſmall elementary tract by HORATIO SCALETTA, maeſtro di capella at Bergamo, was publiſhed in 1647, called *Scali di Muſica per Principianti*. Few of the thorns and brambles which muſical incipients meet with in the courſe of their ſtudies, have been removed by this writer.

(f) Opere del Galileo. In Bologna 1655. Vol. II. Dial. 1mo. p. 74, et ſeq. It has long been a received opinion, that Galileo was the natural ſon of Vincenzo Galilei, a Florentine nobleman, (ſee above page 171 and 244); but this opinion has lately been confuted by ſeveral Italian writers, particularly Signor Carlo Giuliani, who ſent the late M. Diderot, one of the editors of the Encyclopedie, where the illegitimacy of Galileo is aſſerted, the neceſſary documents to prove, that this great philoſopher, born at Piſa February 19th 1564, was the *legitimate* offſpring of Vincenzo Galilei and Giulia di Corimo Ammanati di Peſcia, his true and lawful wife. See *Elogj Italiani, Tomo V.*

Regole

Regole di Muſica, in five treatiſes, in which are promiſed "true and eaſy inſtructions for canto fermo, canto figurato, counterpoint, ſinging, and many other new and curious things," by GIOVANNI D'AVELLA, a friar, Roma, 1657. The ſplendid promiſes on the title-page are, however, as uſual, very incompletely fulfilled. The book is full of prejudices in favour of old rules, with many that are peculiar to the author; which render what was before dark and difficult, ſtill more unintelligible. From his ignorance of hiſtory, and the Muſic of the ancients, he advances innumerable abſurdities, giving the Guidonian hand, not only to Boethius, but to Plato and Ariſtotle.

Siſtema Muſico, or "Speculative Muſic, explaining the moſt celebrated Syſtems in all the Genera," by LEMME ROSSI, of Perugia, quarto, 1666. This is one of the cleareſt and beſt digeſted treatiſes of harmonics that was produced in Italy, during the laſt century.

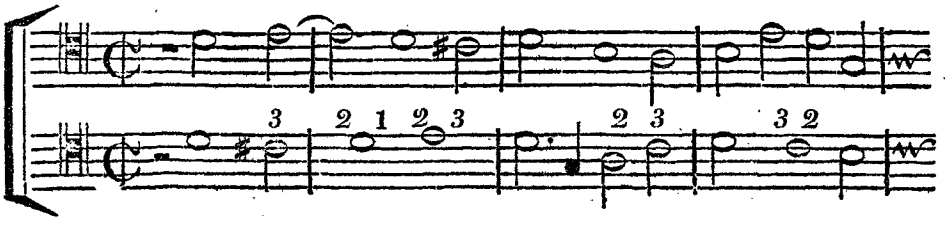
Another theoretical, but more deſultory and fanciful work, was publiſhed at Bologna, 1670, called *Speculationi di Muſica*, by PIETRO MENGOLI, a celebrated mathematician. An account of this treatiſe was given in the *Phil. Tranſ.* Vol. VIII. N° c. page 6194, ſeemingly by Birchenſha, who, at the cloſe of the article, has not forgotten himſelf, or his own intereſt (*g*). The ſpeculations contained in Mengoli's work are ſome of them ſpecious and ingenious; but the philoſophy of ſound has been ſo much more ſcientifically and clearly treated ſince its publication, that the difficulty of finding the book is no great impediment to the advancement of Muſic.

Li Primi Albori Muſicali, per li Principianti della Muſica figurata, by LORENZO PENNA, of Bologna, is one of the beſt treatiſes on practical Muſic that was publiſhed in Italy during the laſt century. The firſt ſketch of the work was publiſhed in 1656. A ſecond edition, enlarged, of the firſt book, appeared at Bologna, 1674. The ſecond book at Venice, 1678; and the whole completed, in three books, 1684. In 1696, the work had gone through five editions. The author's rules for counterpoint, and extemporary

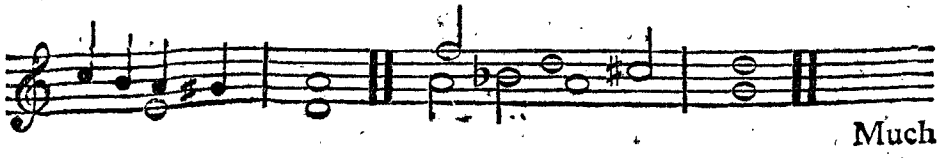
(*g*) For an account of this muſical empyric, ſee above, p. 472.

playing on keyed-inſtruments, are conciſe and clear, as far as they go; which is, however, very ſhort of what is now wanted, ſince the bounds of modulation and uſe of diſcords have been ſo much extended.

Gio. Maria Bononcini, *Modaneſe, Accademico Filarmònico di Bologna*, and father of the celebrated John and Antonio Bononcini, publiſhed in 1673, a work entitled *Il Muſico Prattico*, or the Practical Muſician, dedicated to the Emperor Leopold, in thin quarto. This treatiſe contains many uſeful precepts, and examples of compoſition; but is neither ſo accurate as to be implicitly followed, nor ſo ample as to ſupply all the wants of a muſical ſtudent of the preſent times. Page 18, he ſpeaks of a canon, in his opera terza, for fifteen hundred and ninety-two voices, or ſix hundred and forty-eight choirs; which, on account of the difficulty of finding ſuch a number of ſingers aſſembled together, he has reduced to twenty-two. In the hiſtorical part of this tract, his knowledge is not very profound, or reading extenſive; and the authors he cites, in ſupport of his information, give it no additional weight. The examples he has given of the uſe of the *ſecond*, page 64, are, in many inſtances, erroneous, and ſuch as can be found in the works of no good contrapuntiſt of the preſent century. The ſecond is not only confounded with the ninth by this author, page 64, but improperly prepared and reſolved.



This diſcord ſeems to require one of the parts to remain ſtationary, till the ſuſpended harmony is completed; but Bononcini often puts both parts in motion. In his example of counterpoint upon a plain ſong, page 76, there are other diſallowances:



Much

Much explanation and inſtruction are given for the eccleſiaſtical modes, but none of the keys uſed in ſecular Muſic, are defined or aſcertained.

Del Suono de' Tremori Armonici e dell' Udito, by DANIEL BARTOLI, in Bologna, 1680. In this truly ſcientific and ingenious work are to be found ſeveral diſcoveries in harmonics, that were purſued by poſterior writers on the ſubject. It contains four diſſertations: the firſt treats of the ſimilarity between the circular undulations occaſioned in ſtill-water when a ſtone is thrown into it, and the propagation and motion of ſound. The ſecond, of the motion of ſound compared with that of light; of echoes, or reflexion of ſound, and of its augmentation in a whiſpering room or gallery. Third, of harmonic vibrations, and ratios of ſound; of ſympathetic ſounds; of the breaking a glaſs with the voice. Fourth, of the mixture of ſounds; of conſonance; harmonics; and the immenſe increaſe of ſounds in a veſſel, or incloſed place, by repercuſſion. With many other curious enquiries; and ends with the anatomy of the ear.

Lettera ſcritta, &c. or a Letter written by ANTIMO LIBERATI, in anſwer to one by Ovidio Perſapegii, printed at Rome, 1685. The author of this letter was a ſcholar of Orazio Benevoli, a *ſoprano* in the Pope's chapel, maeſtro di capella of ſeveral churches in Rome, and, conſequently, himſelf a compoſer. His letter contains characters of the great Roman maſters, and deſcriptions of ſtyles, more reſembling ſound criticiſm than any muſical work of the laſt century; but it is, unluckily, written in ſuch a vein of general panegyric, as is more likely to generate ſcepticiſm in the minds of modern readers, than conviction.

The poet Redi, in the notes to his *Bacco in Toſcano*, a dithyrambic poem, publiſhed 1685, has given many curious etymologies and explanations of the muſical terms uſed in Italy in early times.

ANGELO BERARDI publiſhed at Bologna a conſiderable number of muſical tracts, between the year 1681 and 1693, which, with a large portion of pedantry and common-place-information, contain much curious and uſeful knowledge. Their titles are: *Ragionamenti Muſicali*, Muſical Diſſertations; *Documenti Armonici*,

Harmonical Documents; *Miſcellanea Muſicale*, the Muſical Miſcellany. *Arcani Muſicali, Dialogo*, Muſical Arcana, a Dialogue; and the *Perche Muſicale*, Muſical Definitions. If the whole had been compreſſed, methodiſed, and digeſted into a ſingle treatiſe, and all the muſical information diſperſed through theſe ſeveral tracts arranged in a regular and gradual order, a more uſeful and practical didactic work might have been produced, than Italy ſeems to have furniſhed during the laſt century.

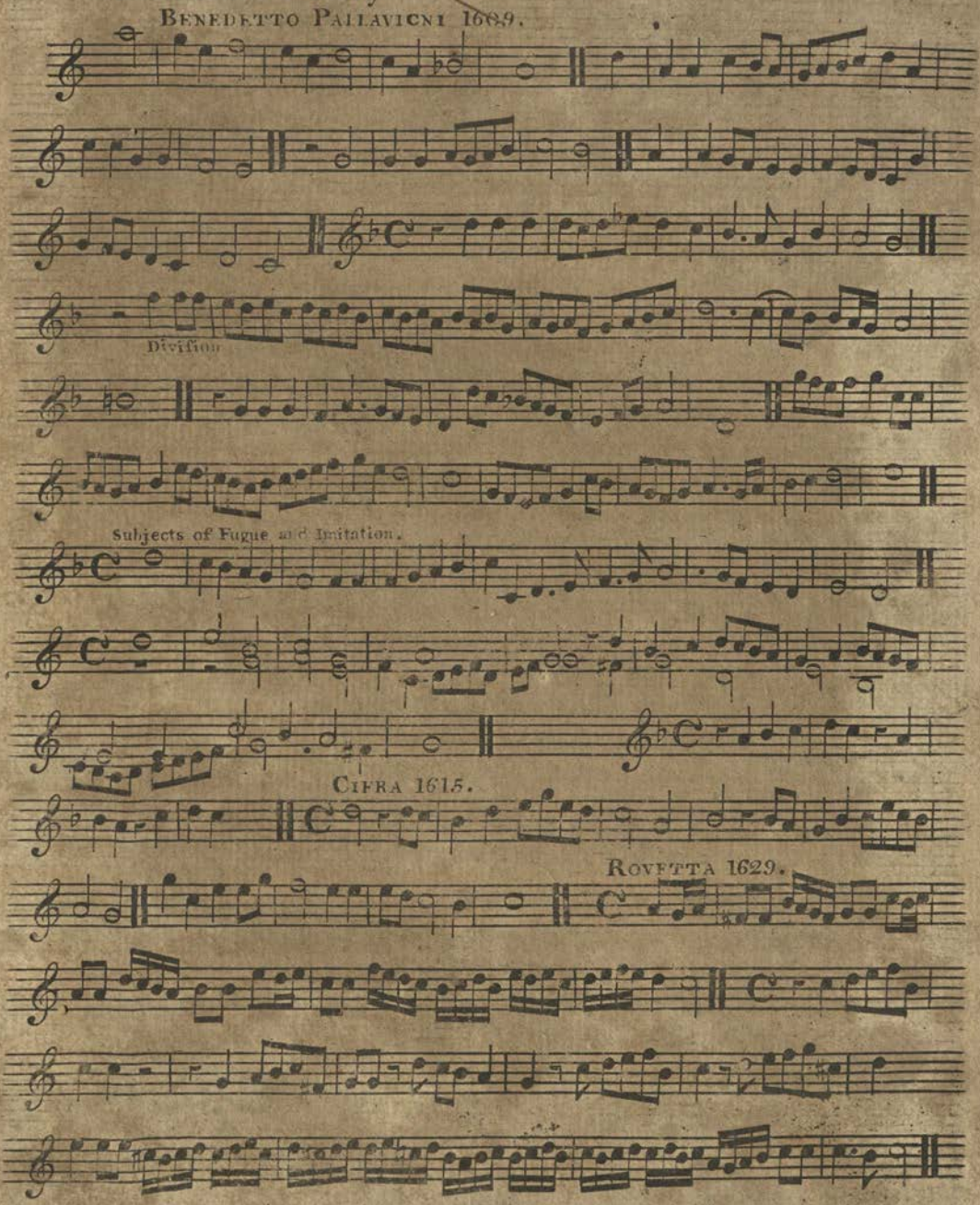
Hiſtoria Muſica di GIO. ANDR. ANGELINI BONTEMPI. Of this work, an account ſufficiently ample has been given in the firſt volume, page 131, except ſtigmatiſing the pedantry with which the author has pompouſly endeavoured to give a ſcientific air to the fabulous ſtories of the Muſic of the ancients, and to the ſcanty information he has furniſhed concerning the Muſic of the moderns. Indeed, by the frequent uſe he makes of ſcientific terms, his book, when caſually opened, has more the appearance of a dry mathematical treatiſe, than the hiſtory of an elegant art.

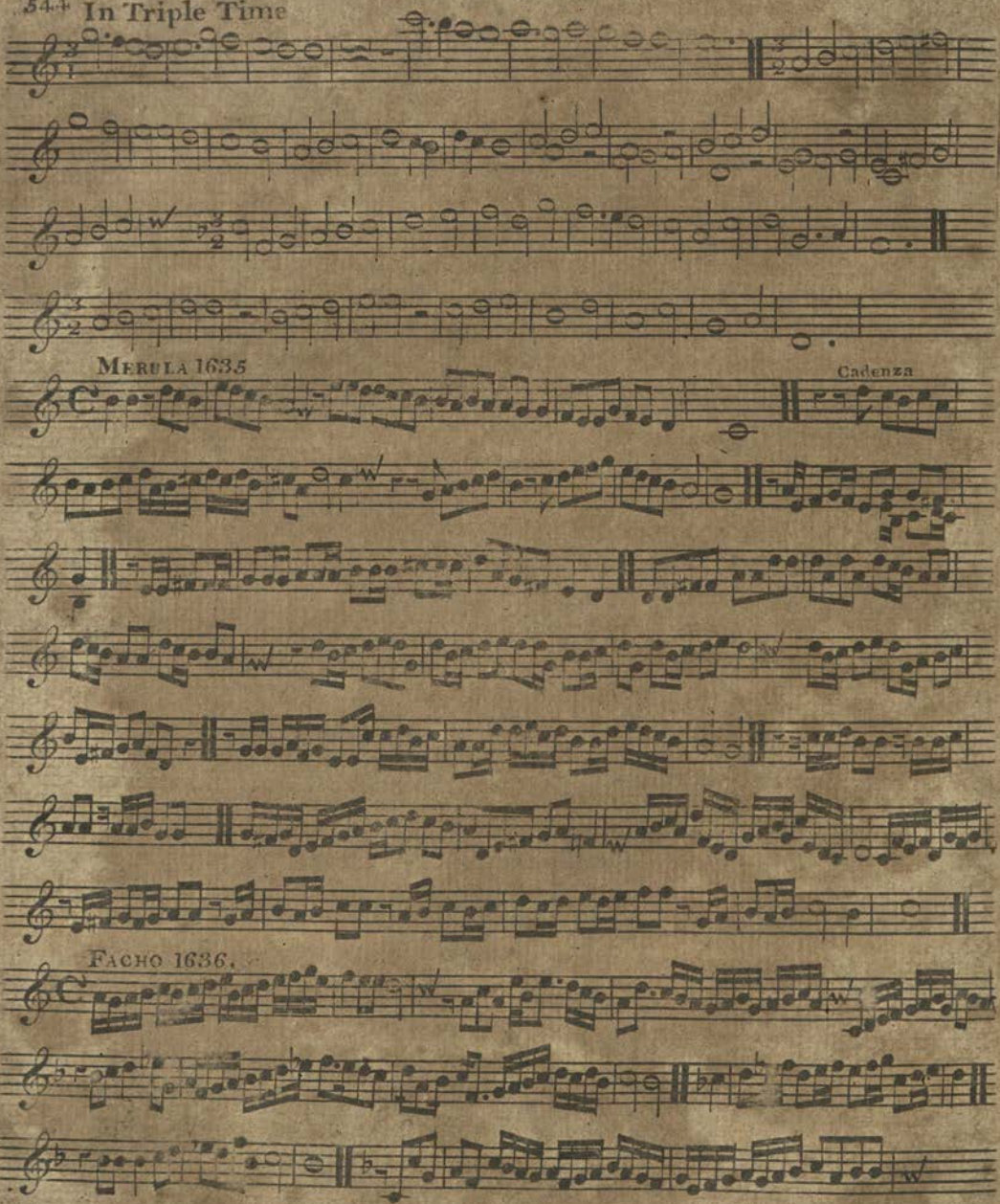
Of the general ſtate of MELODY in Italy, during the early part of the laſt century, before it was purified and poliſhed in the theatre, or enriched and embelliſhed by the genius of Cariſſimi and Stradella, the muſical reader will perhaps be beſt enabled to form an opinion by the following fragments, or muſical phraſes, taken from the works of the beſt ſecular compoſers of the time. As every age has its favourite jokes, proverbs, and cant in language; ſo in Muſic, every period has its favourite paſſages and cloſes, which being perhaps originally produced by ſome great and popular maſter, are immediately adopted by all cotemporary muſicians. Thus a beautiful new paſſage ſoon becomes common property, and is incorporated in the general language of Muſic.

In many of the dialogues of theſe times, compoſed in recitative and ſhort fragments of air, ſuch as Lulli afterwards eſtabliſhed in the French opera, the baſe to the recitative has paſſages and leading notes, exactly ſimilar to thoſe which continued in the ſerious operas of France, till very lately, with perpetual cadences in the voice-part.

FRAGMENTS

Fragments of Italian Melody in the early part of the Seventeenth Century.




Merula 1635
Cadenza
Facho 1636.

CHAP. IX.

Progreſs of the VIOLIN *in Italy, from the Sixteenth Century, to the Preſent Time.*

BALTAZARINI, an Italian, called in France DE BEAUJOYEUX, who, with a *Band of Violins*, was ſent from Piedmont by Marechal Briſſac to Queen Catherine de Medicis in 1577, and appointed her *premier valet de chambre*, and maſter of her band, is the firſt famous *violiniſt* on record.

GIOSEFFO GUAMI, organiſt of Lucca cathedral, and a voluminous compoſer of ſacred *cantiones*, or motets, publiſhed about 1586, is celebrated by Draudius (*h*), as an excellent performer on the *violin*. Indeed, Montagne (*i*) ſays, that in 1580, when he was in Italy, the maſs in the great church at Verona was accompanied by organs and *violins*.

AGOS. AGAZZARI, born of a noble family at Siena, a ſcholar of Viadana, and maeſtro di capella Apollinare at Rome, according to Quadrio (*k*), was the firſt who introduced inſtrumental *concertos* into the church, about the beginning of the laſt century; but by the word *concerti*, uſed in the title-page of this work, is only meant *ſalmi* CONCERTATI, or pſalms accompanied with violins.

The word *concerto* firſt occurs in 1587, in the *Trattenimenti*, or *Divertimenti*, of Scipion Bargagli. And Andrea Gabrieli, organiſt of St. Mark's church at Venice, publiſhed *Ricercari à Quattro*, the *Fantaſias* of Italy, in 1589.

SIMONE MOLLINARI, maeſtro di capella del Duomo, at Genoa, publiſhed, in 1605, *Concerti Eccleſiaſtici*, as they are called; but theſe, which are in Dr. Aldrich's Collection of Muſic in Chriſt-church, Oxon, were only maſſes and motets, accompanied by inſtruments, which, about this time, became very common in Italy. Indeed, I was at the trouble of tranſcribing, in ſcore, one

(*h*) *Bibl. Claſſ.* p. 1612 and 1638.

(*i*) *Journal du Voyage de* Mich. de Montagne *en Italie*, Tom. II. p. 555. Rome 1774.

(*k*) *Tom. II. parte 2da.* p. 326.

of the *madrigali concertati* of GIOVANNI ROVETTA, vice maeſtro di capella of the republic of Venice, and one of the firſt compoſers of operas for that city, in order to ſee how a chorus of ſix voices, *fugato*, was accompanied; and found the inſtruments were two violins and a baſe, wholly different from the voice-parts; but, except an introduction or ſymphony to each movement, and ſhort ritornels, they had little to do. Theſe madrigals were firſt publiſhed in 1625.

Concertos, merely inſtrumental, either for the church or chamber, ſeem to have had no exiſtence, till about the time of Corelli. The honour of the invention has been aſſigned to Torelli, his cotemporary, but from no good authority (*l*).

It has already been obſerved, in ſpeaking of Engliſh *Fantaſias* (page 355), that inſtruments were firſt admitted into good company for the purpoſe of enforcing the voice-parts in the performance of madrigals; and ſoon after, whenever voices were wanting in private muſic-meetings, inſtruments ſupplied their place, and the madrigals were played, inſtead of being ſung. The next mark of favour conferred upon them, was the compoſing inſtrumental parts, different from the vocal, expreſsly for inſtruments, as accompaniments to maſſes and madrigals, which were then ſaid to be *concertati*. Quagliati, Valle's muſic-maſter, is ſaid to have firſt introduced *la muſica concertata* into the churches of Rome, in 1606; though, according to Montagne, the voices were accompanied by violins in the church, at Verona, long before that period.

As to *ſonatas*, or trios, for two violins and a baſe, the firſt that my muſical enquiries have diſcovered, were publiſhed by FRANCESCO TURINI, organiſt of the Duomo, at Breſcia, under the following title: *Madrigali à una, due, tre Voci, con alcune* SONATE *à due & à tre*, Ven. 1624. I was inſtigated by this early date to ſcore one of theſe *ſonatas*, which conſiſted of only a ſingle movement, in fugue and imitation throughout; in which ſo little uſe

(*l*) *Six Concertos* for the church, by Aleſ. Scarlatti, were printed in England by Benjamin Cook in New-ſtreet, Covent-garden, early in this century; but when they were compoſed is not eaſy to diſcover. They were too grave perhaps for any other place than the church; but the fugues, harmony, and modulation, are very fine.

was

was made of the power of the bow in varying the expreſſion of the ſame notes, that each part might have been as well played on one inſtrument as another.

The violin does not appear to have been Turini's inſtrument, who, beſides being an organiſt, was a deep and learned contrapuntiſt, and canoniſt (*m*).

CARLO FARINA, of Mantua, who publiſhed *Pavans* and *Sonatas* for the *Violin*, in 1628, was, however, a celebrated *performer* on that inſtrument, according to Walther (*n*), in the ſervice of the Elector of Saxony.

MICHEL ANGELO ROSSI, who performed ſo well on the violin in the part of Apollo in a muſical drama at Rome, 1632, has been already mentioned; as well as PIETRO EREDIA, a dilettante, celebrated by Valle for his excellent performance on the violin in the church, for his amuſement (*o*). Another performer on that inſtrument was introduced on the ſtage at Rome, in an opera called *Amor per Vendetta*, 1673 (*p*).

A *Quartetto*, compoſed by GREGORIO ALLEGRI, for two violins, tenor, and baſe, which Kircher has inſerted in his *Muſurgia*, publiſhed 1652, the year when this author of the celebrated *Miſerere*, which is conſtantly performed in the Papal chapel during Paſſion-week, died, does not manifeſt any great progreſs which the *violin tribe* had made towards perfection, about the middle of the laſt century. The celebrity and importance which this family has acquired, ſince it may be ſaid to have *got up* in the world, and made ſo much noiſe every where, may excite curioſity in its admirers about its manner of *going on*, and *paſſing its time*, one hundred and thirty years ago, before its offſpring had contrived to be invited as pleaſant and neceſſary companions in all places of ceremony, feſtivity, and amuſement. The diſpoſition of the ſeveral orders and ranks of this fraternity, as noted down by the learned Kircher, in the infancy of their ſtate, was the following: *Violino primo*, *Violino ſecondo*, *Alto*, and *Baſſo di Viola*; an order that is ſtill conti-

(*m*) See account of him in the preceding chapter.

(*n*) Muſical Lexicon.

(*o*) In the original it is ſaid *per ſua* DIVOZIONE.

(*p*) *Aggiunte all' atto primo.*

nued

nued in their private, as well as public meetings, which may afford ſome ſatisfaction to curious enquirers into family-compacts. And it muſt appear ſomewhat ſingular, that though many of this race are of a gigantic ſize, yet the *great* uſually ſubmit to be *led* and governed by the *ſmall*, in every congreſs or muſter, be their numbers ever ſo conſiderable.

Though there was only one violin employed in the firſt operas by Jacopo Peri and Monteverde, yet, as the muſical drama improved and the orcheſtra was augmented, the ſuperiority of that inſtrument was ſoon diſcovered by its effects, not only in the theatre, but in private performances; and the moſt eminent maſters, without knowing much of its peculiar genius or powers, thought it no degradation to compoſe pieces expreſsly for the uſe of its votaries. Among the moſt early of theſe productions may be ranked the *Suonate per Chieſa*, of Legrenzi, publiſhed at Venice, 1655; *Suonate da Chieſa e camera*, 1656; *Una muta di Suonate*, 1664; and *Suonate à due Violini e Violone*, 1677. Of this laſt work I am in poſſeſſion; and, upon ſcoring it, find, that though Legrenzi has introduced into theſe pieces ſome of the beſt melody of the time, and there is conſiderable merit in the texture and contrivance of the parts, yet, for want of the knowledge of the bow, or the particular energies and expreſſions of the violin, theſe compoſitions have been long ſince juſtly ſuperſeded and effaced, by ſuperior productions of the ſame kind.

Stradella's inſtrument is ſaid by the Italians to have been the violin; but as none of his pieces expreſsly compoſed for that inſtrument are come to my knowledge, his fame muſt reſt upon his vocal productions, of which an account, character, and ſpecimens, will be given in the chapter concerning the *Sacred Drama* or *Oratorio*. The next compoſer, therefore, for the violin, and, indeed, the firſt who ſeems to have written for it with the ſpirit and intelligence of a real maſter of the inſtrument, ſeems to be GIAMBATISTA BASSANI, of Bologna, the violin-maſter of Corelli (*q*). Baſſani was a man of extenſive knowledge and abilities in his art;

(*q*) The tradition at Rome is, that Corelli had leſſons of old Laurenti of Bologna; and being born in the neighbourhood of that city, where both theſe maſters reſided, it is poſſible he may have received inſtructions from both.

having been not only a ſucceſsful compoſer for the church, the theatre, and the chamber, but an excellent performer on the violin, as I was aſſured by Padre Martini his townſman, who was old enough to have formed his opinion from thoſe who had often heard him perform. And, indeed, his ſonatas for the violin, and accompaniments for that inſtrument to his maſſes, motets, pſalms, and cantatas, manifeſt a knowledge of the finger-board and bow, which appears in the works of no other compoſer, anterior to Corelli, which I have been able to find; and the lovers of the pure harmony and ſimple melody of that admirable maſter would ſtill receive great pleaſure from the performance of Baſſani's ſonatas for two violins and a baſe; in which they would hear, not only the general muſical language of the time, but the mild accents and particular tones of Corelli's own mellifluous voice.

Though GIUSEPPE TORELLI, of Verona, was an eminent performer on the violin, and a voluminous compoſer for that inſtrument, during the latter end of the laſt century, his productions for that inſtrument are now ſo ſuperannuated, as almoſt to ceaſe to be Muſic; for having little original melody, and no uncommon ſtock of harmony or modulation, there is nothing left to make amends for the want of novelty and elegance. This author, who was a member of the Philarmonic Academy at Bologna, and firſt violin of the church of San Petronio in the ſame city, publiſhed ſeven different works for violins, and left behind him an eighth opera, which was publiſhed in 1709 by his brother, Felice Torelli, after the author's deceaſe, under the title of *Concerti groſſi con una paſtorale per il ſantiſſimo natale*, conſiſting of twelve concertos in eight parts, which has been thought the beſt of his works, and the model of grand concertos for a numerous band (*r*).

About the ſame time, GIUSEPPE VALENTINI, among other compoſers, *à dozzina*, publiſhed, in Holland, nine different works for violins; the ſeventh and laſt of which were, *Concerti Groſſi*, for four violins, tenor, and two baſes; but they have been long

(*r*) Quantz: *Arte de la Flute*, ch. xviii. § 30 & 58.

ſince

ſince conſigned to oblivion, without any loſs to the public, or injuſtice to the author.

ANTONIO VERACINI, uncle and maſter to Franceſco Maria Veracini, the celebrated performer on the violin, publiſhed, at Florence in 1692, *Ten Sonatas*, the uſual number, till Corelli's time; and, afterwards, *Sonate da Chieſa*, two ſets; but this author not being poſſeſſed of the knowledge, hand, or caprice of his nephew, his works are now not ſufficiently intereſting to merit any further notice here.

We are now arrived at a memorable æra for the *violin*, *tenor*, and *violoncello*; when the works and performance of the admirable ARCANGELO CORELLI rendered them reſpectable, and fixed their uſe and reputation, in all probability, as long as the preſent ſyſtem of Muſic ſhall continue to delight the ears of mankind. Indeed this moſt excellent maſter had the happineſs of enjoying part of his fame during mortality; for ſcarce a cotemporary muſical writer, hiſtorian, or poet, neglected to celebrate his genius and talents; and his productions have contributed longer to charm the lovers of Muſic by the mere powers of the bow, without the aſſiſtance of the human voice, than thoſe of any compoſer that has yet exiſted. Haydn, indeed, with more varied abilities, and a much more creative genius, when inſtruments of all kinds are better underſtood, has captivated the muſical world in, perhaps, a ſtill higher degree; but whether the duration of his favour will be equal to that of Corelli, who reigned ſupreme in all concerts, and excited undiminiſhed rapture full half a century, muſt be left to the determination of time, and the encreaſed rage of depraved appetites for novelty.

Corelli was born at Fuſignano, near Imola, in the territory of Bologna, in February 1653. He is ſaid, by Adami (*s*), to have received his firſt inſtructions in counterpoint from Matteo Simonelli of the Papal chapel; and the general opinion is, that his maſter on the violin was *Giambatiſta Baſſani*, of *Bologna*. It has been ſaid (*t*), without authority, that Corelli went to Paris in the year 1672, but was ſoon driven thence by the jealouſy and violence

(*s*) *Ubi ſupra*, p. 209. (*t*) Life of Handel, 1760, p. 46.

O

of Lulli. That he viſited Germany, after he had finiſhed his ſtudies, we are aſſured by Gaſpar Printz (*u*), who informs us, that he was in the ſervice of the Duke of Bavaria, in 1680. Soon after this period, he ſeems to have returned to Italy, and ſettled at Rome, where, about 1683, he publiſhed his firſt *Twelve Sonatas*. In 1685, the ſecond ſet appeared, under the title of *Balletti da Camera*, which, the ſame year, gave riſe to a controverſy between the author and Paolo Colonna, concerning the diatonic ſucceſſion of fifths, between the firſt treble and the baſe of the allemand in the ſecond ſonata, as has been mentioned elſewhere. In 1690, Corelli publiſhed the third opera of his ſonatas; and in 1694, the fourth, which conſiſting of movements fit for *dancing*, like the ſecond, he called *Balletti da Camera*.

In the works of the poet Guidi, publiſhed at Verona, 1726, it is recorded that, in 1686, when our King James II. piouſly ſent an ambaſſador to Pope Innocent XI. to make a tender of his duty as a faithful ſon of the Romiſh church, at a grand academia which Chriſtina Queen of Sweden, then a proſelyte, and reſident in the *Alma Citta di Roma*, gave on the occaſion, the Muſic was compoſed by *Bernardo Paſquini*, and the band, amounting to one hundred and fifty performers on bowed-inſtruments, *inſtrumenti d' arco*, led by Arcangelo Corelli.

About this time, when the opera was in a very flouriſhing ſtate at Rome, Corelli led the band, as principal violin (*x*).

But his ſolos, the work by which he acquired the greateſt reputation during his life time, did not appear till the year 1700, when they were publiſhed at Rome, under the following title: *Sonate à Violino, e Violone, ò Cembalo, Opera quinta, Parte prima, Parte ſeconda, Preludii, Allemande, Corrente, Gighe, Sarabande, Gavotte, e Follia*. This work was dedicated to *Sophia Charlotta*, Electreſs of Brandenburg. His great patron at Rome was Cardinal Ottoboni, the general encourager of polite arts and learning, to whom, in 1694, he dedicates his *Opera Quinta*, and in whoſe palace he conſtantly reſided, *col ſpetioſa carattere d' attuale ſervitore* of his eminence, as he expreſſes himſelf in the dedication.

(*u*) Satyr. Compoſit. 3ten. Theil. p. 227. (*x*) See above, p. 58.

Creſcimbeni (*y*), ſpeaking of the ſplendid and majeſtic *academia*, or concert, held at Cardinal Ottoboni's every Monday evening, ſays, that this performance was regulated by Arcangelo Corelli, that moſt eminent profeſſor of the violin: *famoſiſſimo profeſſore di violino.*

In 1708, we have an honourable teſtimony of his high rank in the profeſſion, given at Venice in the firſt edition of the *Armonico prattico al Cembalo*, by Franceſco Gaſparini, who calls him, *virtuoſiſſimo di violino, e vero Orfeo di noſtro tempo* (*z*). And Adami, in ſpeaking of Simonelli, Corelli's firſt maſter in counterpoint, ſays, that he made many ſcholars, "among whom, the moſt celebrated was the famous Corelli, the chief glory of the age, with the fame of whoſe five works, already publiſhed, the world is filled; and the ſixth, conſiſting of concertos, which he is now (1711) poliſhing for the preſs, will complete his immortality (*a*)."

A very particular and intelligent friend, upon whoſe judgment and probity I have a moſt perfect reliance, having had a converſation with Geminiani about five or ſix years before his death, and a friend of his at that time having had in meditation the writing a hiſtory of Muſic, he committed to paper, when he got home, the chief particulars of this converſation, ſuppoſing they might be of ſome uſe to his friend; but as the plan he had in view has been long laid aſide, I have been favoured with the anecdotes and particulars that were obtained from Geminiani, which, as they chiefly concern Corelli, and were communicated by one of his moſt illuſtrious ſcholars, who heard and ſaw what he relates, I ſhall inſert them here.

"At the time that Corelli enjoyed the higheſt reputation, his fame having reached the court of Naples, and excited a deſire in the King to hear him perform; he was invited, by order of his Majeſty, to that capital. Corelli, with ſome reluctance, was at length prevailed on to accept the invitation; but, leſt he ſhould

(*y*) *Comment. della Volg. Poeſia*, Vol. I. chap. xi. Roma 1702.

(*z*) Cap. VII.

(*a*) *Di cui parlo, e parlerà ſempre la fama in cinque opere date da eſſo alla ſtampe, che ſon la maraviglia del mondo tutto, e preſentemente ſtà perfezionando l'opera ſeſta de i concerti, che in breve darà alla luce, e con eſſa ſi renderà ſempre più immortale il ſuo nome.* p. 209.

not

not be well accompanied, he took with him
and violoncello. At Naples he found Al
ſeveral other maſters (*b*), who entreated hir
concertos before the King; this he for ſo
account of his whole band not being with him, and there was no time, he ſaid, for a rehearſal. At length, however, he conſented; and in great fear performed the firſt of his concertos. His aſtoniſhment was very great to find that the Neapolitan band executed his concertos almoſt as accurately at ſight, as his own band, after repeated rehearſals, when they had almoſt got them by heart. *Si ſuona*, (ſays he to Matteo, his ſecond violin) *à Napoli!*

"After this, being again admitted into his Majeſty's preſence, and deſired to perform one of his ſonatas, the King found one of the adagios ſo long and dry, that being tired, he quitted the room, to the great mortification of Corelli. Afterwards, he was deſired to lead in the performance of a maſque compoſed by Scarlatti, which was to be executed before the King; this he undertook, but from Scarlatti's little knowledge of the violin, the part was ſomewhat aukward and difficult: in one place it went up to F; and when they came to that paſſage, Corelli failed, and was unable to execute it; but he was aſtoniſhed beyond meaſure to hear Petrillo, the Neapolitan leader, and the other violins, perform that which had baffled his ſkill. A ſong ſucceeded this, in C minor, which Corelli led off in C major; *ricomminciamo*, ſaid Scarlatti, good-naturedly. Still Corelli perſiſted in the major key, till Scarlatti was obliged to call out to him, and ſet him right. So mortified was poor Corelli with this diſgrace, and the general bad figure he imagined he had made at Naples, that he ſtole back to Rome in ſilence.

"It was ſoon after this, that a hautbois player, whoſe name Geminiani could not recollect, acquired ſuch applauſe at Rome, that Corelli, diſguſted, would never play again in public. All theſe mortifications, joined to the ſucceſs of Valentini, whoſe concertos and performance, though infinitely inferior to thoſe of

(*b*) This muſt have happened about the year 1708; as it appears, that Scarlatti was ſettled at Rome from 1709 to the time of his deceaſe. Corelli's concertos appear to have been compoſed many years before they were publiſhed.

Corelli, were become faſhionable, threw him into ſuch a ſtate of melancholy and chagrin, as was thought, ſaid Geminiani, to have haſtened his death."

This account of Corelli's journey to Naples is not a mere perſonal anecdote, as it throws a light upon the comparative ſtate of Muſic at Naples and at Rome in Corelli's time, and exhibits a curious contraſt between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, ſo analagous to the ſtyle of his Muſic.

In 1712, his concertos were publiſhed in a beautiful edition, engraved at Amſterdam by Eſtienne Roger and Michael Charles le Cene, and dedicated to John William, prince palatine of the Rhine; but, alas! the author ſurvived the publication of this admirable work but ſix weeks; the dedication bearing date at Rome the 3d day of December 1712, and he died on the 18th of January 1713!

He was buried in the church of the Rotunda or Pantheon, in the firſt chapel on the left hand of the entrance of that beautiful temple, where a monument, with a marble buſt on it, was erected to his memory, near that of the great painter Raphael, by Philip William, count palatine of the Rhine, under the care of Cardinal Ottoboni; on which is the following inſcription:

D. O. M.
ARCHANGELLIO CORELLIO A FUSIGNANO
PHILIPPI WILLELMI COMITIS PALATINI RHENI
S. R. I. PRINCIPIS AC ELECTORIS
BENEFICENTIA
MARCHIONI DE LADENSBURG
QUOD EXIMIIS ANIMI DOTIBUS
ET INCOMPARABILI IN MUSICIS MODULIS PERITIA
SUMMIS PONTIFICIBUS APPRIME CARUS
ITALIÆ ATQUE EXTERIS NATIONIBUS ADMIRATIONI FUERIT
INDULGENTE CLEMENTE XI P. O. M.
PETRUS CARDINALIS OTTOBONUS S. R. E. VIC. CAM.
ET GALLIARUM PROTECTOR
LYRISTI CELEBERRIMO
INTER FAMILIARES SUOS JAM DIU ADSCITO
EJUS NOMEN IMMORTALITATI COMMENDATURUS
M. P. C.
VIXIT ANNOS LIX. MENS X. DIES XX.
OBIIT IV. ID. JANUARII ANNO SAL. MDCCXIII.

During

During many years after his deceaſe, there was a kind of commemoration of this admirable muſician in the Pantheon, by a ſolemn ſervice, conſiſting of pieces ſelected from his own works, and performed by a numerous band, on the anniverſary of his funeral. A ſolemnity which continued as long as his immediate ſcholars ſurvived, to conduct and perform in it. The late Mr. Wiſeman, who arrived at Rome before the diſcontinuance of this laudable cuſtom, aſſured me that his works uſed to be performed, on this occaſion, in a ſlow, firm, and diſtinct manner, juſt as they were written, without changing the paſſages in the way of embelliſhment. And this, it is probable, was the way in which Corelli himſelf uſed to play them.

Of the private life and moral character of this compoſer, little new information can now be acquired or expected; but of we may judge of his equanimity and natural diſpoſition by the mildneſs, ſweetneſs, and even tenor of his muſical ideas, his temper muſt have endeared him to all his acquaintance, as much as his talents.

Indeed, the account that is given, of his dying worth £. 6000, beſides a valuable collection of pictures, and bequeathing them all to his patron Cardinal Ottoboni, does more honour to his parſimony and gratitude, than judgment; a muſician leaving money to a cardinal, while he had a relation or neceſſitous friend in the world, ſeems to ſavour more of vanity than true generoſity. And the cardinal, himſelf, manifeſted his opinion of this bequeſt, by keeping only the pictures, and diſtributing the reſt of Corelli's effects among his poor relations, to whom they naturally appertained.

To attempt to give a character here of Corelli's compoſitions, which have been ſo long heard and univerſally admired, may to many of my readers appear wholly uſeleſs; yet as they are thrown aſide as antiquated lumber by ſome, and regarded as models of perfection by others, my wiſh to rank each muſician in his true place, with equity and fairneſs, inclines me to make a few reflexions on the genius and works of this maſter, before I quit the ſubject.

As Corelli originally ſtiled the ſecond and fourth opera of his ſonatas, *Balletti da Camera*, from the *dancing* and familiar move-

ments,

ments contained in them; the firſt and third ſet, from their gravity of ſtyle and movement, may be called *Sonate da Chieſa*. The ſame diſtinction may be made with propriety in his concertos, and even ſolos; the firſt eight of the former, and ſix of the latter, being much more ſolemn and eccleſiaſtical than the reſt.

With regard to the intrinſic worth of his four books of ſonatas at preſent, notwithſtanding the exquiſite pleaſure they may have afforded myſelf and others of my age, during youth, it is very much diminiſhed by the general improvement of melody, knowledge of the bow, and boldneſs of modulation, which have freed invention from former ſhackles, and generated new ideas and effects. Indeed, during the time of Corelli, and long after, every one who knew the mechanical laws of harmony, however ignorant of the violin, ſet about compoſing ſonatas, ſolos, and concertos, for it; but the great maſters of that inſtrument, whoſe genius and invention have kept pace with their hand, have now nearly cruſhed all ſuch inſipid and impotent attempts.

Corelli's *Solos*, as a claſſical book for forming the hand of a young practitioner on the violin, has ever been regarded as a moſt uſeful and valuable work, by the greateſt maſters of that inſtrument. I was told by Mr. Wiſeman at Rome, that when he firſt arrived in that city, about twenty years after Corelli's deceaſe, he was informed by ſeveral perſons who had been acquainted with him, that his *opera quinta*, on which all good ſchools for the violin have been ſince founded, coſt him three years to reviſe and correct. Tartini formed all his ſcholars on theſe ſolos; and Signor Giardini has told me, that of any two pupils of equal age and diſpoſition, if the one was to begin his ſtudies by Corelli, and the other by Geminiani, or any other eminent maſter whatever, he is ſure that the firſt would become the beſt performer.

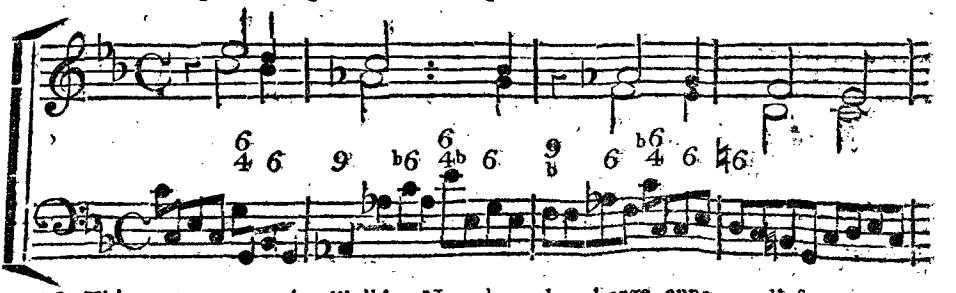
The *Concertos* of Corelli ſeem to have withſtood all the attacks of time and faſhion with more firmneſs than any of his other works. The harmony is ſo pure, ſo rich, and ſo grateful; the parts are ſo clearly, judiciouſly, and ingeniouſly diſpoſed; and the effect of the whole, from a large band, ſo majeſtic, ſolemn, and ſublime, that they

preclude all criticiſm, and make us forget that there is any other Muſic of the ſame kind exiſting.

Geminiani, according to my friend's memorandums, whence an extract has already been given, aſſerted that "Corelli availed himſelf much of the compoſitions of other maſters, particularly of the maſſes in which he played at Rome (*c*); that he acquired much from Lulli, particularly the method of modulating in the legatura (*d*), and from Bononcini's famous Camilla."

Geminiani's character of Corelli, upon the whole, ſeems very juſt: he ſaid, that "his merit was not depth of learning, like that of Aleſſandro Scarlatti; nor great fancy, or rich invention in melody or harmony; but a nice ear and moſt delicate taſte, which led him to ſelect the moſt pleaſing harmonies and melodies, and to conſtruct the parts ſo as to produce the moſt delightful effect upon the ear." At the time of Corelli's greateſt reputation, Geminiani aſked Scarlatti what he thought of him; who anſwered, that "he found nothing greatly to admire in his compoſition, but was extremely ſtruck with the manner in which he played his concertos, and his nice management of his band, the uncommon accuracy of whoſe performance, gave the concertos an amazing effect; and that, even to the eye as well as the ear:" for, continued Geminiani, "Corelli regarded it as eſſential to the *enſemble* of a band, that their bows ſhould all move exactly together, all up, or all down; ſo that at his rehearſals, which conſtantly pre-

(*c*) With theſe maſſes I am unacquainted; but I find frequent imitations of the more natural paſſages of Scarlatti, particularly in the beautiful adagio of his eighth concerto, in which there is a great reſemblance to a movement in a cantata which was ſet by Scarlatti in 1704, eight years prior to the publication of Corelli's concertos.



(*d*) This was not very intelligible. Nor does the charge appear well founded; as Lulli has made but little uſe of the *legatura*.

ceded every public performance of his concertos, he would immediately ſtop the band if he diſcovered one irregular bow."

There ſeems ſome juſtice in Geminiani's opinion, that Corelli's continual recourſe to certain favourite paſſages betrays a want of *reſource*. They were ſo many *bar reſts* for his invention. All the varieties of Corelli harmony, modulation, and melody, might perhaps be compriſed in a narrow compaſs. The muſical index to his works would not be long.

Indeed, Corelli was not the inventor of his own favourite ſtyle, though it was greatly poliſhed and perfected by him. Torelli's concertos, though poſthumous, were publiſhed three years before thoſe of Corelli; and we know not how long they had been compoſed, or how often performed, previous to publication.

For a model of his graver ſonatas in the firſt and third ſet, he certainly had thoſe of Baſſani in his mind; and for the lighter ſort, he had many models. His ſolos ſeem drawn from his own ſource more entirely than any of his other productions.

There was little or no melody in inſtrumental Muſic before Corelli's time. And though he has much more grace and elegance in his *cantilena* than his predeceſſors, and ſlow and ſolemn movements abound; yet true pathetic and impaſſioned melody and modulation, ſeem wanting in all his works. He ſeems to have been gifted with no uncommon powers of execution; yet, with all his purity and ſimplicity, he condeſcended to aim at difficulty, and manifeſtly did all he could in rapidity of finger and bow, in the long unmeaning allegros of his firſt, third, and ſixth ſolos; where, for two whole pages together, common chords are broken into common diviſions, all of one kind and colour, which nothing but the playing with great velocity and neatneſs could ever render tolerable. But like ſome characters and indecorous ſcenes in our beſt old plays, theſe have been long omitted in performance.

Indeed, his knowledge of the powers of the bow, in varying the expreſſion of the ſame notes, was very much limited. Veracini and Tartini greatly extended theſe powers; and I well remember my pleaſure and aſtoniſhment in hearing Giardini, in a ſolo that

he performed at the oratorio, 1769, play an air at the end of it with variations, in which, by repeating each ſtrain with different bowing, without changing a ſingle note in the melody, he gave it all the effect and novelty of a new variation of the paſſages.

However, if we recollect that ſome of Corelli's works are now more than a hundred years old, we ſhall wonder at their grace and elegance; which can only be accounted for on the principle of eaſe and ſimplicity. Purcell, who compoſed for ignorant and clumſy performers, was obliged to write down all the faſhionable graces and embelliſhments of the times, on which account, his Muſic ſoon became obſolete and old faſhioned; whereas the plainneſs and ſimplicity of Corelli have given longevity to his works, which can always be moderniſed by a judicious performer, with very few changes or embelliſhments. And, indeed, Corelli's productions continued longer in unfading favour in England than in his own country, or in any other part of Europe; and have ſince only given way to the more fanciful compoſitions of the two Martini's, Zanetti, Campioni, Giardini, Abel, Schwindl, Boccherini, Stamitz, Haydn, and Pleyel.

After the publication of Corelli's works, the violin ſeems to have increaſed in favour all over Europe. There was hardly a town in Italy, about the beginning of the preſent century, where ſome diſtinguiſhed performer on that inſtrument did not reſide: as COSTANTINO CLARI, an admirable compoſer of vocal duets and trios, at Piſa; FRANCESCO VERACINI, already mentioned, at Florence; GIROLAMO LAURENTI, at Bologna; ANTONIO VITALI, at Modena; COSIMO PERELLI, and FRANCESCO CIAMPI, at Maſſa Carrara; LOMBARDI, at Lucca; VISCONTI, at Cremona; MARTINO BITTI, at Florence; GIACOPINO DI PISTOIA, at Piſtoia; and MICHELE MASCITTI, at Naples. Theſe all publiſhed Muſic, of ſome kind or other, for the violin, as may be ſeen in the Dutch catalogues, and in Walther's Muſical Dictionary.

To theſe may be added NICOLA COSIMO, *Romano*, of whom there is a mezzotinto print, by J. Smith, from Sir Godfrey Kneller. This muſician was in England 1702, when he publiſhed

Twelve Solos, in long quarto, which he dedicated to the Duke of Bedford, by whom he had been patroniſed at Rome. The ſolos have conſiderable merit, for the time. It appears, however, that he was of Corelli's ſchool, and had ſeen his opera quinta, publiſhed in 1700. The print is dated 1706, and dedicated to Lord Baltimore, with Latin encomiaſtic verſes on Coſimo, who appears a young man, in ſpite of the immenſe peruque through which he is peeping. The ſolos are finely engraved on copper in the Dutch manner, and were probably printed in Holland.

FRANCESCANTONIO BUONPORTI, a nobleman of the city of Trent, publiſhed between the year 1702 and 1714, ten different works, chiefly for violins.

But beſides theſe, of whom little is known in England, GIUSEPPE MATTEO ALBERTI, firſt violin of the church of St. Petronio, of Bologna, where Torelli, Laurenti, and Baſſani had been before, publiſhed, in 1713, Ten Concertos, in ſix Parts, for Violins; and a few years after, Twelve *Sinfonie à* 4. Theſe being ſlight and eaſy, were much played in England, about fifty years ago, particularly in provincial concerts. As were the concertos of ALBINONI and TESSARINI, for the ſame reaſon.

TOMMASO ALBINONI, of Venice, who has been already mentioned, as the compoſer of thirty-three operas for that city between the year 1694 and 1730, being an excellent performer on the violin, publiſhed in the beginning of the preſent century, beſides ſeveral vocal productions, nine different works for inſtruments, chiefly concertos and ſonatas for violins, with which in ſpeaking of concertos the *tenor* is underſtood, and in both concertos and ſonatas, the violoncello. Caldara publiſhed about the year 1722, two ſets of ſonatas for two violins and baſe, in the firſt ſet of which the violoncello was *obligato*; whence it has been imagined by Walther, who never ſaw them any more than myſelf, that the violoncello was Caldara's particular inſtrument.

CARLO TESSARINI, a violiniſt of Rimini, publiſhed in Holland twelve concertos for a violino principale, with two *ripienos*, *violetta*, violoncello, and baſſo continuo.

But the moſt popular compoſer for the violin, as well as player on that inſtrument, during theſe times, was DON ANTONIO VIVALDI, maeſtro di capella of the Conſervatorio della Pietà, at Venice; who, beſides ſixteen operas which he ſet for the Venetian theatres, and ſeveral others for different parts of Italy, between the year 1714 and 1737, publiſhed eleven different works for inſtruments, of which a liſt is given in Walther, without including his pieces called *Stravaganze*, which among flaſhy players, whoſe chief merit was rapid execution, occupied the higheſt place of favour. His *Cuckoo Concerto*, during my youth, was the wonder and delight of all frequenters of country concerts; and *Woodcock*, one of the Hereford waits, was ſent for far and near to perform it. If acute and rapid tones are evils, Vivaldi has much of the ſin to anſwer for (*e*). His title of *Don* was derived from his clerical character. "It is very uſual," ſays Mr. Wright in his Travels through Italy, from 1720 to 1722, "to ſee prieſts play in the orcheſtra. The famous Vivaldi, whom they call the *Prete Roſſo*, very well known among us for his concertos, was a topping man among them at Venice."

Albinoni, Alberti, Teſſarini, and Vivaldi are, however, claſſed among the light and irregular troops; the Roman ſchool, formed by Corelli, having produced the greateſt performers and compoſers for the violin which Italy could boaſt during the firſt fifty years of the preſent century.

GEMINIANI, one of the moſt diſtinguiſhed of his ſcholars, having arrived here in 1714, the year after Corelli's deceaſe, and ſpent the chief part of his ſubſequent life in this kingdom, will have an honourable niche aſſigned him in that part of my work where the muſical tranſactions of our own country, in which he had any concern, are recorded.

LORENZO SOMIS, maeſtro di capella to the King of Sardinia, was regarded in Italy as of Corelli's ſchool, a little moderniſed, after

(*e*) Geminiani uſed to claim the invention of the half-ſhift on the violin, and he probably firſt brought it to England; but the Italians aſcribed it to Vivaldi; and others to the elder Mateis, who came hither in King William's time.

the model of Vivaldi. He printed at Rome, in 1722, his *Opera prima di Sonate a Violino, e Violoncello, o Cembalo,* which are very much in the ſtyle of Corelli; ſome of them with double ſtopt fugues, like thoſe of his model, and ſome without. He was regarded as one of the greateſt maſters of his inſtrument of his time; but his chief profeſſional honour is the having formed among his ſcholars ſuch a performer as GIARDINI. Chabran was likewiſe another of his pupils.

We are now arrived at the admirable GIUSEPPE TARTINI, who was ſo ambitious of being thought a follower of Corelli's precepts and principles, that after his own reputation was at its zenith, he refuſed to teach any other Muſic to his diſciples, till they had ſtudied the *Opera quinta*, or Solo's, of Corelli. PASQUALINO BINI, one of his favourite ſcholars, by that means became nearly as good a player as himſelf. The late Mr. Wiſeman, of Rome, acquainted me, that, by the recommendation of Tartini, he took leſſons of Bini, himſelf, in the year 1738. He had often heard Tartini, and aſſured me, that of all the players he ever remembered, his *adagio* was the moſt *cantabile* and divine: "happy was the ſcholar," cried he, "who could catch any particle of his manner! which ſeemed a ſupernatural gift. He formed the greateſt ſchool that the muſical world had ever known." Among the principal of his diſciples, he named Paſquale Bini, of Peſaro; Paolo Alberghi, of Faenza; and Pietro Nardini, of Florence. M. Pagen of Paris, and Cherminati of Lyons, were likewiſe his ſcholars, as were ſeveral eminent performers in Germany. Theſe likewiſe formed ſcholars of great abilities, which contributed to ſpread his reputation and manner of playing all over Europe. Nazzari, of Venice, was the pupil of Cherminate; Catena di Urbino, of Albergati; and Manfredi, of Nardini. FERRARI, of Cremona, was the immediate ſcholar of Tartini; but afterwards formed a ſtyle of his own, with the addition of the *ſons harmoniques* and long paſſages, *all' ottava.*

Tartini's firſt maſter was an obſcure muſician of the name of Giulio di Terni, who afterwards changed places with Tartini, and became

became his ſcholar. This circumſtance Mr. Wiſeman had from Tartini himſelf, who uſed to ſay that he ſtudied very little till after he was thirty years of age. He changed his ſtyle in 1744, from extreme difficult, to graceful and expreſſive.

His favourite ſcholars were Paſqualino Bini and Nardini. Bini was recommended to him at the age of fifteen, by Cardinal Olivieri; and finding him not only a youth of a happy diſpoſition for Muſic, but of excellent morals, he had a very great affection for him. This young muſician practiſed with ſuch aſſiduity, that in three or four years time, he vanquiſhed the moſt difficult of Tartini's compoſitions, and played them with greater force than the author himſelf. When he had finiſhed his ſtudies, his patron, Cardinal Olivieri, took him to Rome, where he aſtoniſhed all the profeſſors by his performance, particularly MONTANARI, at that time the principal performer on the violin at Rome; and it was generally believed, that Montanari was ſo mortified by the ſuperiority of his talents, that he died of grief.

Paſqualino having been informed that Tartini had changed his ſtyle and taſte in playing, returned to Padua, where he placed himſelf for another year under that excellent and worthy maſter; at the end of which period, ſo intenſe had been his application, that he played with a certainty and expreſſion which were wonderful. It was after his return to Rome that Tartini recommended Mr. Wiſeman to him as a ſcholar, in the preciſe following words, which will ſerve as a ſpecimen of this great maſter's modeſt and ingenuous diſpoſition: *Io lo mando a un mio ſcolare che ſuona più di me, e me ne glorio per eſſere un angelo di coſtume e religioſo.* "I recommend him (Mr. Wiſeman) to a ſcholar who plays better than myſelf, and I am proud of it, as he is an angel in religion and morals." A character which, Mr. Wiſeman aſſured me, was exactly conformable to truth.

Of Tartini's life and works, many particulars, which I collected at Padua immediately after his deceaſe, are given in my Italian Tour, or account of *The preſent State of Muſic in France and Italy*; and I ſhould with pleaſure add many more, if I was not fearful of tiring

tiring readers leſs intereſted about him than myſelf; ſome, however, I cannot reſiſt relating, as due to his merit and character.

Giuſeppe Tartini was born at Pirano, in the province of Iſtria, in April 1692. His father having been a great benefactor to the cathedral church at Parenzo, had been ennobled in reward for his piety. Giuſeppe was intended for the law, but mixing Muſic with his other ſtudies during the courſe of his education, it ſoon grew too powerful for the reſt, and tyranniſed over the whole circle of ſiſter ſciences. This is not ſo ſurpriſing as another ſtrong propenſity, which during his youth occupied his attention very much, which was *fencing*, an art that was not likely to become neceſſary to the ſafety or honour of a man of ſo pious and pacific a diſpoſition, in a civil employment; and yet he is ſaid to have equalled in this art even the maſter from whom he received inſtructions. In 1710, he was ſent to the univerſity of Padua to purſue his ſtudies as a civilian; but before he was twenty, having married without the conſent of his parents, they wholly abandoned him, and obliged him to wander about in ſearch of an aſylum; which, after many hardſhips, he found in a convent at Aſſiſi, where he was received by a monk his relation, who, commiſerating his misfortunes, let him remain there till ſomething better could be done for him. Here he practiſed the violin to keep off melancholy reflections; but being diſcovered on a great feſtival in the orcheſtra of the church of the convent by the accident of a remarkable high wind, which forcing open the doors of the church blew aſide the curtain of the orcheſtra and expoſed all the performers to the ſight of the congregation; when being recogniſed by a Paduan acquaintance, differences were accommodated, and he ſettled with his wife at Venice for ſome time. This lady, indeed, was of the Xantippe kind, and being himſelf very Socratic in wiſdom, virtue, and patience, her reign was unmoleſted by any domeſtic war, or oppoſition to her ſupremacy.

While he was at Venice, the celebrated Veracini arrived in that city, whoſe performance awakened an extraordinary emulation in Tartini, who, though he had been thought to have a powerful hand, had never

never heard a great player before, or conceived it poſſible for the bow to have ſuch varied powers of energy and expreſſion. He therefore quitted Venice the next day, and went to Ancona, in order to ſtudy the uſe of the bow in more tranquility, and with more convenience than at Venice, as he had a place aſſigned him in the opera orcheſtra of that city.

This happened in the year 1714, the year in which he diſcovered the phenomenon of the third ſound. It was here too, and in the carnival of the ſame year, that he heard and perceived the extraordinary effects of a piece of ſimple recitative, which he mentions in his *Trattato di Muſica*. It was during his reſidence at Ancona, that, by diligent ſtudy and practice, he acquired ſufficient abilities and reputation to be invited, in 1721, to the place of firſt violin, and maſter of the band in the celebrated church of St. Anthony of Padua.

By this time, his fame was ſo extended that he had repeated invitations from Paris and London to viſit thoſe capitals; but by a ſingular devotion and attachment to his patron ſaint, to whom he conſecrated himſelf and his inſtrument, he declined entering into any other ſervice.

By the year 1728, he had made many excellent ſcholars, and formed a ſchool, or method of practice, for the ſtudents on the violin, that was celebrated all over Europe, and which increaſed in fame to the end of his life.

The author of the compendium of his life *(f)* informs us that his firſt book of ſolos was engraved at Amſterdam 1734; the ſecond at Rome 1745, and that he produced above two hundred of theſe compoſitions, which were handed about in manuſcript by the curious; but does not ſeem to know that nine or ten books of Tartini's ſolos were printed at Paris, of which I am in poſſeſſion of opera third, ſixth, ſeventh, and ninth, beſides the two books printed in England, amounting to upwards of fifty ſolos, excluſive of manuſcripts.

Of his concertos, which likewiſe amount to two hundred, this author gives a very unſatisfactory account; he ſays that a ſurrep-

(f) Compendio della Vita di Giul. Tartini, 1770.

titious

titious copy of two ſets having firſt appeared in Holland, he would never own them. The firſt ſix ſeem to have been compoſed in his firſt manner before he changed his ſtyle; and I find them mentioned in Dutch catalogues before the year 1740. The ſecond ſix are more modern, and were manifeſtly compoſed in his ſecond and beſt manner, after the year 1744, when he is ſaid to have changed his ſtyle. They were collected, as Le Cene confeſſes, from different people who had obtained copies from the author, and there ſeems not the leaſt doubt of their being genuine.

Though Tartini's compoſitions always afforded me great pleaſure, and were never obliterated from my memory, yet as they are now as much laid aſide as thoſe of Baſſani or Locatelli, I thought it right to give them a reviſion before I ventured my ſentiments concerning their merit.

Tartini, on a recent examination of his works, ſeems, to my feelings and conceptions, to have had a larger portion of merit as a mere inſtrumental compoſer than any other author who flouriſhed during the firſt fifty or ſixty years of the preſent century. Though he made Corelli his model in the purity of his harmony, and ſimplicity of his modulation, he greatly ſurpaſſed that compoſer in the fertility and originality of his invention; not only in the ſubjects of his melodies, but in the truly cantabile manner of treating them. Many of his adagios want nothing but words to be excellent pathetic opera ſongs. His allegros are ſometimes difficult; but the paſſages fairly belong to the inſtrument for which they were compoſed, and were ſuggeſted by his conſummate knowledge of the finger-board, and powers of the bow. He certainly repeats his paſſages, and adheres to his original *motivo*, or theme, too much, for the favourite deſultory ſtyle of the preſent times; but it muſt be allowed that by his delicate ſelection and arrangement of notes, his paſſages are always good; play them quick or play them ſlow, they never ſeem unmeaning or fortuitous.

Indeed, as a harmoniſt, he was perhaps more truly ſcientific than any other compoſer of his time, in the clearneſs, character, and preciſion of his baſes; which were never caſual, or the effect of habit

habit or auricular prejudice and expectation, but learned, judicious, and certain. And yet, with all my partiality for his ſtyle, talents, and abilities, as well as veneration for his principles and character, I muſt, in juſtice to others, own, that though the adagio and ſolo-playing, in general, of his ſcholars are exquiſitely poliſhed and expreſſive, yet it ſeems as if that energy, fire, and freedom of bow, which modern ſymphonies and orcheſtra-playing require, were wanting. It is now (1788) eighteen years ſince I viſited Italy, and gave my opinions of what then ſubſiſted, with all the fairneſs and freedom poſſible; but ſince that time, the productions of Boccherini, Haydn, Pleyel, Vanhal, and others, have occaſioned ſuch a revolution in violin-muſic, and playing, by the fertility and boldneſs of their invention, that compoſitions which were then generally thought full of ſpirit and fire, appear now totally tame and inſipid.

This admirable muſician and worthy man died the 26th of February 1770, to the great regret of the inhabitants of the city of Padua, where he had reſided near fifty years, and where he was not only regarded as its chief and moſt attractive ornament, but philoſopher, ſaint, and ſage.

As Tartini, beſides his practical excellence, deſervedly merits a place among the ingenious theoriſts of the preſent age, we ſhall reſerve the conſideration of his writings on the art for another part of this work.

FRANCESCO MARIA VERACINI, and Tartini, his cotemporary, were regarded as the greateſt maſters of their inſtrument that had ever appeared; and their abilities were not merely confined to the excellence of their performance, but extended to compoſition, in which they both manifeſted great genius and ſcience. But whatever reſemblance there may have been in the profeſſional ſkill of theſe two maſters, it was impoſſible for any two men to be more diſſimilar in diſpoſition: Tartini was ſo humble and timid, that he was never happy but in obſcurity; while Veracini was ſo fooliſhly vain-glorious as frequently to boaſt that there was but *one God*, and *one Veracini*.

Being at Lucca at the time of *la Feſta della Croce*, which is celebrated every year on the 14th of September, when it is cuſtomary for the principal profeſſors of Italy, vocal and inſtrumental, to meet, Veracini entered his name for a ſolo concerto; but when he went into the choir, in order to take poſſeſſion of the principal place, he found it already occupied by Padre Girolamo Laurenti, of Bologna; who not knowing him, as he had been ſome years in Poland, aſked him where he was going? Veracini anſwered, to the place of firſt violin. Laurenti then told him, that he had been always engaged to fill that poſt himſelf; but that if he wiſhed to play a concerto, either at veſpers, or during high maſs, he ſhould have a place aſſigned him. Veracini, with great contempt and indignation, turned his back on him, and went to the loweſt place in the orcheſtra. In the act or part of the ſervice in which Laurenti performed his concerto, Veracini did not play a note, but liſtened with great attention. And being called upon, would not play a concerto, but deſired the hoary old father would let him play a ſolo at the bottom of the choir, deſiring Lanzetti, the violoncelliſt of Turin, to accompany him; when he played in ſuch a manner as to extort an *e viva!* in the public church. And whenever he was about to make a cloſe, he turned to Laurenti, and called out: *Così ſi ſuona per fare il primo violino*: "this is the way to play the firſt fiddle." Many ſilly ſtories of this kind are handed about Italy concerning the caprice and arrogance of this performer, who was uſually qualified with the title of *Capo pazzo*.

Veracini would give leſſons to no one except a nephew, who died young. The only maſter he had himſelf in his youth, was his uncle, Antonio Veracini, of Florence; but by travelling all over Europe he formed a ſtyle of playing peculiar to himſelf. Beſides being in the ſervice of the King of Poland, he was a conſiderable time at different courts of Germany, and twice in England, where, during the time of Farinelli, he compoſed ſeveral operas (*g*). I ſaw and

(*g*) *Adriano*, in the winter of 1735 and 1736, had a run of twelve nights. *L'Errore di Solomone*, 1744, in which Monticelli performed.

heard

heard him perform in the year 1745, at Hickford's room, where, though in years, he led the band at a benefit concert for Jozzi, the ſecond ſinger at the opera, in ſuch a bold and maſterly manner as I had never heard before. Jozzi, beſides being an opera ſinger, was likewiſe a celebrated performer on the harpſichord; and executed at his benefit ſeveral of Alberti's leſſons, which he paſſed for his own, with a neatneſs and preciſion that were quite new in England at that time. Soon after this, Veracini was ſhipwrecked, and loſt his two famous Steiner violins, thought to have been the beſt in the world, and all his effects. He uſed to call one of his violins St. Peter, and the other St. Paul.

As a compoſer he had certainly a great ſhare of whim and caprice, but he built his freaks on a good foundation, being an excellent contrapuntiſt. The peculiarities in his performance were his bow-hand, his ſhake, his learned arpeggios, and a tone ſo loud and clear, that it could be diſtinctly heard through the moſt numerous band of a church or theatre.

Veracini and Vivaldi had the honour of being thought mad for attempting in their works and performance what many a ſober gentleman has ſince done uncenſured; but both theſe muſicians happening to be gifted with more fancy and more hand than their neighbours, were thought inſane; as friar Bacon, for ſuperior ſcience, was thought a magician, and Galileo a heretic.

Among the violin players of the old ſchool, it would be unjuſt not to beſtow a few words on my late friend EMANUELE BARBELLA, of Naples. Of this agreeable artiſt's muſical abilities and ſingularities of character, an account has been given in my Italian Tour, where I have confeſſed my obligations to him for much uſeful information concerning the muſical eſtabliſhments at Naples, particularly the *conſervatorios*, and for liſts of the principal maſters and ſcholars of thoſe eminent muſical ſeminaries. Beſides the intelligence with which he favoured me in that city relative to my muſical enquiries, in converſation, and in dictating anſwers to my queſtions while I wrote them down, he correſponded with me in London, and continued, till the time of his death, communicating to me, by letter,

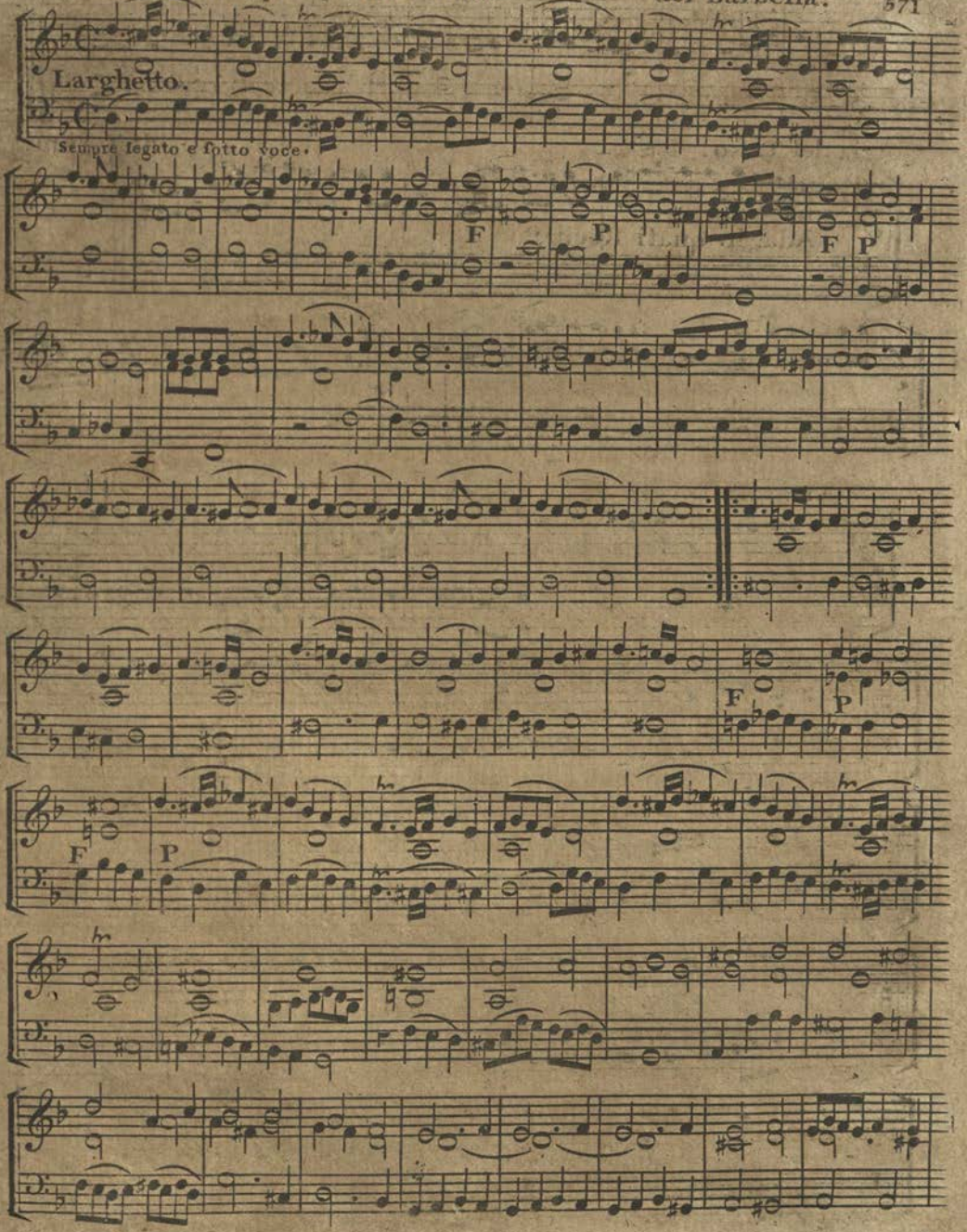
ſeveral other particulars of the Neapolitan ſchool, a conſiderable time after my return to England; and among other things complied with my requeſt of giving me an account of his own muſical education, of which, as it is ſhort and characteriſtic, I ſhall here inſert a tranſlation.

"EMANUELE BARBELLA had the violin placed in his hand when he was only ſix years and a half old, by his father, Franceſco Barbella. After his father's deceaſe he took leſſons of Angelo Zaga, till the arrival of Paſqualino Bini, a ſcholar of Tartini, in Naples, under whom he ſtudied for a conſiderable time, and then worked by himſelf. His firſt inſtructor in counterpoint was Michele Gabbalone; but this maſter dying, he ſtudied compoſition under the inſtructions of Leo, till the time of his death; and pleaſantly adds: *Non per queſto, Barbella, è un vero aſino che non sà niente*; "Yet, notwithſtanding theſe advantages, Barbella is a mere aſs, who knows nothing."

This modeſt ingenious muſician, and true follower of Tartini's principles, died at Naples 1773. And as a ſmall memento, I ſhall, on the following plates, inſert a *Tinna nonna*, or *Lullaby*, of his compoſition, which he was famous for playing among his particular friends; for though he ſeemed never to have had ſufficient force to lead an orcheſtra, his tone and manner were marvelloufly ſweet and pleaſing in a room, even without any other accompaniment than the drone-baſe of an open ſtring. His worthy diſciple, Signor Raimondi, with more force in public, has the ſame ſweetneſs of tone and temper, in private.

At the end of Barbella's *Tinna Nonna*, the muſical reader will find Tartini's notation of the *Aria du Taſſo*, as ſung by the Gondolieri at Venice; with an *Aria Leceſe*, by Leo.

TINNA NONNA


Larghetto.
Sempre legato e sotto voce.
F
P
F P
F
P
F
P

Aria del Taſso. di Tartini.

Adagio quaſi Recitᵛᵒ

Aria, alla Leceſe. di Leo

Largo. Ahi che la pena mia mi gui da a mor - te Ahi che la pena mia mi -

- gui da a mor - te pietà non trouva a miei fie - ri tormen - ti cerco li meſti ſoſ -

- piri al au - - re ai ven ti oh dio chi fran - ge - rà oh dio chi fra - ge -

rà le mie ri - tor te Ahi che la pena mia mi gui da a mor - -

- te Ahi che la pe - na mia mi gui da a mor - te

The celebrated PIETRO LOCATELLI, of Bergamo, who was long reſident in Holland, had more hand, caprice, and fancy, than any violiniſt of his time. He was a voluminous compoſer of Muſic that excites more ſurpriſe than pleaſure.

FERRARI, who died young in his way to England, is one of the few great performers on the violin, of my own time, whom I have not heard. Fame was loud in his praiſe, and by the ſolos he compoſed, of which two books were printed in London, he ſeems to have been poſſeſſed of a powerful hand, and to have been by no means deficient in genius for compoſition.

BATTISTA SAN MARTINI, of Milan, though the violin does not ſeem to have been his inſtrument, produced for it an incredible number of ſpirited and agreeable compoſitions, between the years 1740 and 1770, when I ſaw him at Milan; at which time he was maeſtro di capella to more than half the churches in that city, for which he furniſhed maſſes upon all the great feſtivals. He was brother to the celebrated player on the hautbois, whoſe performance and compoſitions were ſo long and ſo juſtly admired in London.

BOCCHERINI, who is ſtill living at Madrid, and whoſe inſtrument is the violoncello, though he writes but little at preſent, has perhaps ſupplied the performers on bowed-inſtruments and lovers of Muſic with more excellent compoſitions than any maſter of the preſent age, except Haydn. His ſtyle is at once bold, maſterly, and elegant. There are movements in his works, of every ſtyle, and in the true genius of the inſtruments for which he writes, that place him high in rank among the greateſt maſters who have ever written for the violin or violoncello. There is perhaps no inſtrumental Muſic more ingenious, elegant, and pleaſing, than his quintets; in which, invention, grace, modulation, and good taſte, conſpire to render them, when well executed, a treat for the moſt refined hearers and critical judges of muſical compoſition.

GIARDINI having reſided upwards of thirty years in England, a tribute to his great abilities will be given elſewhere, in relating the muſical tranſactions of our own country.

CHAP.

CHAP. X.

Of the Progreſs of Muſic in GERMANY *during the Seventeenth Century.*

THE number of muſicians who diſtinguiſhed themſelves in this extenſive empire, during the laſt century, is ſo great, that a dry indiſcriminate liſt of their names, only, would fill ſeveral pages. But as the works of many of them are irrecoverably loſt, and their talents forgotten, even by their countrymen, I ſhall beſtow a niche in my work only to ſuch as extended their reputation beyond their native ſoil, and whoſe works and fame are not yet conſigned to oblivion.

The Lutheran religion, as well as the Roman Catholic, being favourable to eccleſiaſtical Muſic, and the princes of Germany great patrons of ſecular productions of the art, of all kinds, will account for the zeal and ſucceſs with which it has been cultivated and encouraged throughout the empire; in which, as Muſic in almoſt all the common ſchools of every city, town, and village, is a part of general education, every inhabitant of Germany, gifted with genius, has an opportunity afforded him of diſcovering and improving it in very early youth.

The number, ſize, and excellence of the organs erected in the churches of Germany, have conſequently been productive of great diligence and emulation in the organiſts; and as the paſſion for learned and polyphonic Muſic was not ſo early diſcountenanced by a partiality for ſimple melody in the cultivation of the muſical drama in this country as in Italy, the reign of harmony and fugue continued much longer uninterrupted.

One of the moſt celebrated *organiſts* of Germany, during the early part of the laſt century, according to Mattheſon (*b*) and Walther (*i*), was JOHN KLEMME, in the ſervice of the Elector of

(*b*) *Crit. Muſ.* Tom. I. p. 272. (*i*) *Muſical Lexicon, in Artic.*

Saxony,

Saxony, at whoſe expence he had had his muſical education. In 1631 he publiſhed thirty-ſix fugues for the organ, after the manner of voluntaries. He was likewiſe author of ſpiritual madrigals, in German, for four, five, and ſix voices, and is in the liſt of the greateſt harmoniſts of his time.

JOHN JACOB FROBERGER, organiſt to the Emperor Ferdinand III. who in his youth had been ſent to Rome to ſtudy under the celebrated Freſcobaldi, was regarded about the middle of the laſt century, as the greateſt performer on the organ in Germany. He is much celebrated for his abilities by Kircher, who has inſerted a *fantaſia* of his compoſition in his *Muſurgia* (*k*), upon the hexachord *ut, re, mi, fa, ſol, la*, accommodated to the organ. Few of his compoſitions were publiſhed in his life time; but, according to Walther, his pieces for keyed-inſtruments were ſtill highly eſteemed among organiſts in 1732, and heard with admiration. Mr. Marpurg ſays, that his works will be always models for regular good fugues (*l*). His compoſitions for the harpſichord were publiſhed at Mayence, in 1696. And ſo late as 1714, the moſt important of his works appeared, for the firſt time, at Frankfort on the Mayne (*m*).

About the year 1660, ANDREAS HAMMERSCHMIDT, born in Bohemia, and organiſt of Zittau, in Upper Luſatia, by his performance and compoſitions acquired great reputation, particularly by his motets, which during the laſt century, according to Scheiben, were ſung by authority in every church and ſchool (*n*). There is a long liſt of his publications in Walther, which are chiefly choral, and ſaid to have improved church Muſic ſo much, that on his tomb-ſtone he is called *the glory of Germany*. He died 1675, aged ſixty-four.

Other celebrated organiſts and compoſers of the ſame period were SCHEIN, SCHEIT, SCHÜTZ, KINDERMANN, SCHEIDE-

(*k*) Tom. I. p. 465.

(*l*) *Art de la Fugue.* Berlin, 1756.

(*m*) *Diverſe ingegnoſiſſime, rariſſime & non mai più viſte curioſe partite, di toccate, canzone, ricercate, allemande, correnti, ſarabande, & gighe, di cimbali, organi, iſtromenti, dal eccelentiſſimo, e famoſiſſimo organiſta, Giov. Giacomo Froberger, per la prima volta col diligentiſſimo ſtudio ſtampate.*

(*n*) Crusius; Leipſig, 1745, p. 178.

MANN, and REINCKE. This laſt arrived at the great age of a hundred, within a few months. In his younger days having been elected ſucceſſor to the famous Scheidemann, organiſt of St. Catharine's church, in Hamburg, it is related that a muſician of Amſterdam having ſaid, that he muſt be ſuch a preſumptuous man who would venture to take his place, that he ſhould like to ſee him. Which ſpeech having been repeated to Reincke, he ſent him one of his compoſitions, with the following ſuperſcription: "this is the portrait of the audacious man you ſo much wiſh to ſee." The Dutchman found ſo much genius and learning in this compoſition, that he went to Hamburg purpoſely to hear him perform on the organ, which having done, he would have kiſſed his feet in teſtimony of the veneration with which his performance had impreſſed him.

At the latter end of the laſt century, there were ſeveral famous organiſts of the name of PACHELBEL; of theſe, John, of Nuremberg, born 1651, is ſaid to have been the firſt who introduced the overture ſtyle into Germany. He was ſucceſſively organiſt of the principal cities of the empire, and greatly improved both vocal and inſtrumental church Muſic, by his numerous compoſitions; all which were ſtill held in great eſteem, according to Walther, in 1732, when he publiſhed his Dictionary.

JOHN HENRY BUTTSTETT, born 1666, a ſcholar of John Pachelbel, and organiſt of the principal church at Erfurt, the capital of Thuringia, is numbered among the great organ-players and compoſers, for that inſtrument, of this time.

DIETERICH BUXTEHUDE, organiſt of the cathedral at Lubec, is ranked by Mattheſon, in his *perfect maeſtro di capella* among the greateſt organiſts in Germany. His compoſitions for the harpſichord were numerous and maſterly. Two of his works *a violino, viol da gamba, e cembalo*, were publiſhed at Hamburg 1696.

JOHN KUHNAU, of Leipſic, beſides being a great organiſt and compoſer, was an eminent ſcholor and mathematician. In 1689, he publiſhed the firſt and ſecond part of his *Praxis* for the harpſichord; and in 1700, *Sacred Hiſtories*, repreſented in fourteen

ſonatas, among which is the battle of David and Goliah. His works in various languages and faculties are innumerable (*o*).

GEORGE MUFFATT was an eminent organiſt, compoſer, and ſughiſt, and one of the great harmoniſts of Germany, at the latter end of the laſt century. After being organiſt of the cathedral of Straſburg, he went to Vienna, Rome, and Paris, where he continued ſix years; during which time, he made himſelf in a particular manner acquainted with Lulli's ſtyle of compoſition. In 1690, he publiſhed his *Apparatus Muſico-organiſticus*, dedicated to the Emperor Leopold; a work conſiſting of twelve *toccate*, which he performed at Augſburg on the day that the emperor's conſort was crowned empreſs, and his ſon Joſeph King of the Romans.

Other great harmoniſts of Germany during the laſt century, were KLINGENSTEIN, who flouriſhed about 1605; HERBST, 1619; ROSENMÜLLER, 1648; EBNER, maeſtro di capella to the Emperor Ferdinand III. 1655, who publiſhed an air compoſed by his imperial Majeſty, with thirty-ſix variations, and a treatiſe on accompaniment; JOHN CASPAR KERL, who had been ſent from Vienna to Rome to ſtudy under Cariſſimi, 1669; BERNHARD, 1682; HEINECHEN, 1683, who was ſo volumionous and excellent a theoriſt, that he has been called of late years, the Rameau of Germany; KEIRLEBER, 1691, a great canoniſt, who publiſhed a canon for five hundred and twelve voices and inſtruments; and, 1696, MURSCHAUSER. All theſe publiſhed compoſitions and treatiſes, which were well received and uſeful in their day.

Among THEORISTS and writers on the ſubject of Muſic in Germany, during the ſeventeenth century, muſt be numbered, Crüger, Baryphonus, Kepler, Kircher, and Printz, ſome of whom have been incidentally mentioned already, but too ſlightly to repay the reader for the trouble which a reference would give him; we ſhall, therefore, aſſign to each a ſhort article here.

The great mathematician and aſtronomer KEPLER, in his *Harmonia Mundi*, publiſhed at Lintz, in Auſtria, 1619, ſpeaks upon the ſubject of Muſic like a man who had not only thought of it as a

(*o*) This compoſer was ſometimes very groteſque and fantaſtical: for inſtance, he pretended to expreſs by muſical ſounds *the ten plagues of Egypt.*

ſcience ſubſervient to the laws of calculation, but ſtudied it as an elegant art, and been truly ſenſible to its powers.

JOHN CRÜGER, director of the Muſic in St. Nicolas' church, Berlin, publiſhed, in 1624, a work entitled *Synopſin Muſices, continentem rationem conſtituendi et componendi melos Harmonicum*, which went through ſeveral editions. A treatiſe on ſinging, 4to. A hymn-book, with tunes, called *Praxis Pietatis Melica*; a work which had paſſed through thirty editions at Berlin, in the beginning of the preſent century. *Præcepta Muſicæ Practicæ Figuralis*, 1625; and *Queſtiones Muſicæ practicæ*, 1650.

HENRY BARYPHONUS, a ſkilful theoriſt, flouriſhed about the year 1630, and was author of ſeveral treatiſes, particularly one in Latin, entitled *Plejades Muſicæ*, which Walther ſtyles excellent.

ATHANASIUS KIRCHER *(p)* has been ſeverely cenſured by Meibomius and others, for his barbarous Latin and unclaſſical ideas of ancient Muſic, as well as for his credulity and want of taſte in ſelecting his facts and materials; his *Muſurgia*, however, contains much curious and uſeful information for ſuch as know how to ſift truth from error, and uſefulneſs from futility.

WOLFEGANG CASPAR PRINTZ, in 1690, had the merit of being the firſt, in modern times, to publiſh a *Hiſtory of Vocal and Inſtrumental Muſic*, 4to. The book is now become ſo ſcarce that I have never been able by my own diligence, or that of my friends, to procure a copy of it, and all I know of its contents has been derived from M. Marpurg's extracts and account of it in his *Muſical Eſſays* *; by which, however, it appears, that his plan and arrangement were good, and the authors he had conſulted, the beſt on the ſubject. The work ſeems never to have been finiſhed, as it conſiſted but of two hundred and twenty-three pages, and M. Marpurg's extracts advance no farther in the narrative than *Tuiſco* and *Bardus*, Kings of the ancient Germans and Gauls, who founded the orders of Druids and Bards. Printz was not only an hiſtorian, but a muſical compoſer, theoriſt, and critic. His work entitled **Der Satyriſche Componiſte**, or *Satyrical Compoſer*, ſeems to have been produced "in Rabelais' eaſy chair." The work, which conſiſts of

(p) See Vol. I. p. 104.

* I. Band.

four

four parts, is written with great wit and humour; the jokes, though not of the moſt delicate and refined ſort, are extremely queer and riſible.

German princes had muſical dramas, or OPERAS, performed at their courts, occaſionally, both in their own language and in Italian, very early in the laſt century. In 1627, the celebrated Martin Opitz, whom the Germans call the father of their drama, tranſlated the opera of *Daphne* from the Italian, which was ſet to Muſic by the chapel-maſter Schütz, and performed theatrically at the court of Dreſden, on occaſion of the marriage of the Elector's ſiſter with the Landgrave of Heſſe, George II. (*q*). In 1635, *Judith*, an opera, by the ſame poet, was ſet and performed in the ſame manner. And in 1653, an Italian opera written and ſet by Benedetto Ferrari, called *L' Inganno d' Amore*, was performed at Ratiſbon.

The Emperor Leopold, paſſionately fond of Italian poetry and Muſic, is ſaid, by Quadrio (*r*), not only to have been the conſtant patron of both, but to have written and ſet to Muſic, himſelf, many beautiful canzonets and madrigals. This prince, early in his reign, retained in his ſervice the Italian lyric poet Minato, and the compoſer ANTONIO DRAGHI, to write and ſet operas for the imperial court at Vienna. In 1665, *Alcindo* and *Cloridia* were performed there. Of this laſt, Draghi was author both of the poetry and Muſic. This compoſer continued in the imperial ſervice near forty years.

The firſt Italian opera performed at Munich ſeems to have been *Adelaide Regia Principeſſa di Suſa*, ſet by GIULIO RIVA, *Medico Venezjano* (*s*). But the firſt opera that was exhibited on a public ſtage, was THEILES' *Adam and Eve*, in 1678, at Hamburg, in the German language; and the ſecond, *Orontes*, the ſame year. The operas that were performed after this period at Hamburg, are recorded in Marpurg's Hiſtorical and Critical Eſſays on Muſical ſubjects, and were very numerous. The principal compoſers of which, during the latter end of the laſt century, were Strunck, Franck, Förtſch, Conradi, and Couſſer, who afterwards came to England, where

(*q*) Hiſtoriſch-kritiſche Beyträge zur Aufnahme der Muſik. von F. W. Marpurg. III. band, Erſtes Stück, Berlin, 1757.

(*r*) *Della Storia d' Ogni Poeſia*, Tom II. lib. 2do. p. 327.

(*s*) *Drammaturgia.*

he obtained the place of compoſer and maſter of the ſtate band of Muſic in Ireland. In 1694, Keiſer, Brenner, and Krieger began to compoſe for the Hamburg theatre, and in 1696 the operas of the celebrated Abate Steffani, which he had ſet in Italian for the court of Hanover, began to be tranſlated and performed in the German language at Hamburg, except the airs, which were uſually ſung in Italian. This cuſtom prevailed in ſeveral parts of Germany ſo late as the year 1733, when Graun ſet his opera of *Pharao*, the *Gianguir* of Apoſtolo Zeno, for the theatre at Brunſwic, of which only the recitatives were tranſlated into German, while the airs were ſet and ſung in their original language (*t*).

In the beginning of the preſent century, according to Riccoboni (*u*), the performers in the German operas at Hamburg "were all tradeſmen or handicrafts; when your ſhoe-maker was often the firſt performer on the ſtage; and you might have bought fruit and ſweetmeats of the ſame girls whom the night before you ſaw in the character of *Armida* or *Semiramis*." This may, perhaps, have been literally true in the infancy of the muſical drama in that city; and even later, ſome of the under-characters may have been filled in the manner mentioned by Riccoboni; but afterwards, it is known that Mattheſon was many years a performer in thoſe operas; and the celebrated compoſer Haſſe, before he went to Italy, was a tenor ſinger on the Hamburg ſtage, in the operas of Keiſer (*x*).

The VIOLIN ſeems to have been in general uſe, and more cultivated in Germany, during the laſt century, than in any other part of Europe; as appears by the number of performers who, according to Walther, have excelled, and the numerous compoſers and pieces publiſhed for that inſtrument, which he has recorded in his Dictionary; where we frequently find *ſolos*, *ſonatas*, and *concertos*, expreſly compoſed for it, as well as accompaniments to vocal Muſic.

JOHN SCHOP, at Hamburg, ſo early as the year 1640 and 1644, publiſhed paduanas, galliards, allemands, and thirty concertos for violins: that is, according to the acceptation of the word in

(*t*) *Vie de Graun*, prefixed in Italian, French, and German, to the collection of that compoſer's *Duets and Tries*, publiſhed at Berlin, 1773.

(*u*) *General Hiſtory of the Stage*, p. 212.

(*x*) *Life of Graun*, *ubi ſupra*.

thoſe

thoſe times, vocal compoſitions accompanied by violins and other inſtruments.

NICOLAUS HASSE, organiſt of Roſtock, was a voluminous compoſer for the violin during the middle of the laſt century. BALTSAR, of Lubec, we have already ſeen (*y*), was the firſt great violiniſt we had ever heard in England during the laſt century; and KNERLER, about the middle of this, ſurpriſed us nearly as much.

CONRAD STENEKEN, of Bremen, a dilettante, publiſhed, in 1662, Quartets for two Violins, Tenor, and Baſe. And DIETRICH BECKER, ſtate violin at Hamburg, Sonatas for a Violin, Viol da Gamba, and Baſſo continuo, in 1668. JOHN JACOB WALTHER publiſhed, in 1676, at Mentz, *Scherzo di Violino con Baſſo*. JACOB SCHWEIFFELBUT, in 1684, at Augſburg, **Sonaten vor 2 Violinen und Baſs**. HENRY JOHN FRANCIS BIBER, vice chapel-maſter to the Biſhop of Saltzburg, publiſhed, in 1681, Solos for a Violin and Baſe, of which further mention will be made hereafter. And GODFREY FINGER, a Sileſian, who was many years in England during the latter end of the laſt century and beginning of the preſent, was a voluminous compoſer for the violin, who when he quitted England returned to Germany, and according to Telemann (*z*), was chamber-muſician to Sophia Charlotte Queen of Pruſſia, in 1702, and in 1717 chapel-maſter to the court of Gotha.

So few productions of the numerous German compoſers of the laſt century are now to be found, that I have only been able to procure ſpecimens of the following maſters. Many of the works of Prætorius have fallen into my hands, which having ſcored, I found to be dry, and totally devoid of genius, though correct in harmony. Some of Froberger's organ pieces I have ſeen, which are full, and in the clear and maſterly ſtyle of his model, Freſcobaldi. The violin ſonatas of Becker were well known in England during the latter end of the laſt century, and I have copies of many of them; but they are of a coarſe texture. Baltzer's compoſitions diſcover genius and a ſtrong hand. Finger is more feeble, but

(*y*) *Supra*, p. 427. (*z*) In Matthewſon's Ehrenpforte.

more

more poliſhed, and like Baſſani and Torelli. But of all the violin players of the laſt century, BIBER ſeems to have been the beſt, and his ſolos are the moſt difficult and the moſt fanciful of any Muſic I have ſeen of the ſame period. One of the pieces is written on three ſtaves, as if a ſcore for two violins and a baſe, but meant to be played in double ſtops. Others are played in different tunings of fourths and fifths, as for a treble viol. A ſecond work by this muſician, entitled *Fidicinum ſacro-prophanum*, conſiſts of twelve ſonatas in four and five parts, to be played on three inſtruments; and a third: *Harmonia Artificioſo-arioſa*, publiſhed at Nuremberg, conſiſting of pieces of ſeven parts, to be played on three inſtruments. In this laſt work he is ſtyled *dapifer*.

Of the admirable KEISER, who, though he began to diſtinguiſh himſelf in the laſt century, lived till the year 1739, I am in poſſeſſion of many productions. This great muſician, the firſt maſter of Haſſe, was born at Weiſſenfels 1673, and maeſtro di capella to the court of Mecklenburg. He was educated at Leipſic, where he was entered of that univerſity. He began to ſtudy Muſic in that city, but was chiefly his own maſter, forming himſelf upon the Italian ſchool, by ſtudying the beſt productions of that country. His firſt attempt at compoſition, that was performed in public, was a paſtoral called *Iſmena*, for Wolfenbuttle. *Baſilius*, his firſt opera for Hamburg, was performed in 1694, with very great applauſe; *Adonis* was the next, which gave equal ſatisfaction. But, according to Mattheſon, whatever Muſic he ſet to words on the ſubject of love, was peculiarly excellent. He kept poſſeſſion of the Hamburg theatre upwards of forty years, till his operas amounted to more than a hundred. In the preface to one of them, in my poſſeſſion, he calls it the hundred and ſeventh. And to theſe he afterwards added eleven more, *Circe* being the laſt, in 1734. Beſides his dramatic productions, he compoſed *divertimenti*, *ſerenate*, and *cantatas*, innumerable. Indeed, this maſter was as ſure of fancy and originality whenever he put pen to paper, as Haydn is at preſent. In a manuſcript collection of near ſeventy cantatas by the greateſt compoſers of his time, both of Italy and Germany, in which

which there are twelve by Keiſer, in opening the book by chance, in any part of it where his cantatas are inſerted, it is inſtantly known to be his Muſic, at the firſt glance; ſo new are the paſſages, and ſo different the arrangement of the notes from that of his companions in this collection, amounting to near thirty of the firſt order. For grace and facility I do not recommend him; indeed, they were little ſought or known during his time; but for modulation, ingenuity, and new ideas, he had ſcarcely his equal. Much has been ſaid in my German Tour of the abilities of this muſician; but it was ſaid traditionally, as I was not then acquainted with his works, but took my ideas chiefly from the excellent authority of the elegant and judicious Haſſe. I can now, however, ſpeak from demonſtration, and my own knowledge of his productions of various kinds, which manifeſt all the vigour of a fertile invention, and correctneſs of ſtudy and experience.

Of many other German compoſers of the laſt century, whoſe works I have not been able to find, I make no doubt but that as far as harmony, contrivance, complication, and diligence could carry them, they were ſuperior to all other muſicians of the time. But during the preſent century, by a more frequent intercourſe with Italy and the beſt compoſitions and vocal performers of that country, with the eſtabliſhment of Italian operas in all the principal courts of Germany, the inhabitants of that vaſt empire have cultivated Muſic to a degree of refinement, particularly inſtrumental, beyond any former period in the hiſtory of the art; and have not only ſupplied their own country with innumerable great muſicians, but exchanged with Italy, and furniſhed every other part of Europe with profeſſors, whoſe talents and abilities have been the delight and admiration of all true judges of compoſition and performance.

CHAP. XI.

Of the State of Muſic in FRANCE *during the Seventeenth Century.*

THE liſt of great muſicians which France produced during the early part of this period is not very numerous, nor does Muſic ſeem to have been much cultivated or favoured in this kingdom, till the operas of Lulli were honoured with the patronage of Louis XIV. and excited the attention of the public.

Indeed, France had not ſufficiently recovered from the horrors of a long and bloody civil and religious war, during the life of Henry IV. to make much progreſs in the arts of peace. However, the ſucceſſor of this heroic and beneficent prince, Louis XIII. who began his reign in 1610, at only ſix years old, is ſaid to have been not only a lover and encourager of the art, in riper years, but with the aſſiſtance of Beauchamp his firſt violin, who made the baſe, to have compoſed ſeveral airs (*a*). Pere Merſenne, Kircher, and later muſical writers, have given, as a ſpecimen of his invention, an air for a grand dance, in 1618, before he was fifteen years old. *Les vingt quatre violons du Roi*, ſubſiſted in Henry the Fourth's reign, but theſe only ſeem to have been uſed in dancing. The lute was more an inſtrument of parade in theſe times than any other; and in 1609, Mary de Medicis, Henry the Fourth's ſecond Queen, was followed in a grand dance by twelve lutes, led by Ballard, the principal luteniſt of the court (*b*): and all the numerous collections of the court airs at this time were printed in the lute tablature, or notation, to which they were ſet by the authors of the tunes themſelves.

The principal compoſer for the church during the reign of Louis XIII. ſeems to have been ARTHUR AUX COUTEAUX, who, among various muſical works in Latin and French, publiſhed pſalms

(*a*) *Receuil d' airs de cour.* (*b*) *Theatres de France*, Tom. III.

which

which he dedicated to that prince (*c*). The favourite ſecular court compoſer of this period was JEAN-BATIST BOESSET, the beſt luteniſt, and the principal compoſer of ſongs of his time. Some of his *Court Ayres, with their Ditties Engliſhed*, were publiſhed in London by Filmer, 1629, of which it is now difficult to find the meaſure or accent.

But the moſt minute and ſatisfactory account of the ſtate of Muſic in France, during the reign of Louis XIII. is to be found in the writings of PERE MERSENNE, particularly in his *Harmonie Univerſelle*, publiſhed at Paris in 1636, in Folio (*d*); a work in which, through all the partiality to his country, want of taſte, and method, there are ſo many curious reſearches and ingenious and philoſophical experiments, which have been of the greateſt uſe to ſubſequent writers, particularly Kircher, as render the book extremely valuable. In his *twenty-third propoſition, liv.* i. this author explains and deſcribes twelve different kinds of Muſic and movement, uſed in France during his time: theſe were motets, ſongs or airs, paſſacailles, pavans, allemandes, gaillards, voltes, courantes, ſarabandes, canaries, branles, and balets, of all which he gives examples in notes. But though moſt of theſe movements were the ſpecific names of the dances then in vogue, the *minuet*, which, during the preſent century, has been in ſuch general favour all over Europe, is never mentioned.

In the *Pref. generale*, Merſenne ſpeaks of Galileo's diſcoveries in harmonics, and in his Liv ii. *des conſonances*, of ſympathic vibrations. In other parts of his work he explains clearly, the twelve keys major of practical Muſic; and ſhews, for the firſt time, perhaps, that there may be ſeventy-two keys, or ſix for each note, flat, natural, and ſharp, major and minor. There is nothing in this good

(*c*) A maſs in four parts by this venerable maſter has been inſerted in the ſecond volume of *Eſſai ſur la Muſique*, 1780, which is in general clear and clean counterpoint, *à capella*; however, ſeveral errors have eſcaped the notice of the learned editor, which ſeem more likely to have been the miſtakes of the engraver than compoſer, particularly the frequent violation of the well known rule againſt the ſucceſſion of fifths.

(*d*) This work, corrected and enlarged, was tranſlated into Latin, and publiſhed by the author in 1648, the year of his death, under the following title: *De Sonorum Natura, Cauſis et Effectibus.*

father's book which reflects more honour on his taſte and penetration than his partiality for the *violin*, to which, in Liv. 4. *des Inſtrumens*, prop. i. he gives the preference over all other inſtruments then in uſe, at a time when it was thought unworthy of being admitted into the concerts of other countries.

It is amuſing, however, to ſee how contented mankind has ever been in the moſt rude and uncultivated ages of the world, with their own talents and accompliſhments. A ſingular inſtance of this mental comfort appears in Merſenne, Chap. *de l'Embelliſſemens des Chants*, which he addreſſes "to *poſterity*, that they may form ſome idea, ſays he, of our manner of gracing and embelliſhing airs; as ſuch advances have at no time been made in poliſhing and refining melody, as at preſent." In his treatiſe *de la Voix*, where he explains the manner of running *diviſions* and making *ſhakes*, he ſays, that "of all nations who ſtudy ſinging, and who run diviſions in the *throat*, the French execute paſſages in the neateſt manner; this even the Italians confeſs, who make a particular profeſſion of ſinging. It is impoſſible" adds he, "to deſcribe the beauty and ſweetneſs of our vocal embelliſhments to ſuch as have not heard them; for the purling of a ſtream, the meandering of a brook, or the warbling of a nightingale, is not half ſo melliſluous. And I find nothing in nature," continues this pious father, "that can give the leaſt idea of theſe paſſages, which are far more raviſhing than ſhakes or trills, for they are the *very quinteſſence* of Muſic (*e*)." He afterwards obſerves, that no traces are to be found in the writers of Muſic among the ancient Greeks, that this ingenious and voluptuous people ever had "*des fredons & des paſſages comme nous autres:* trills and diviſions in their Muſic, like us."

One propoſition in this book (xxxiv.) is to enquire whether the French method of ſinging is *the beſt of all poſſible methods?* and determines in the affirmative, not only with reſpect to this propoſition, but affirms that of all thoſe he had heard ſing in neighbouring countries, as in Spain, Germany, Flanders, and Italy, he had met with none who ſung ſo agreeably as the French. "There

(*e*) *Liv. I. de la Voix*, p. 49.

may,"

may," says he, "be now and then a miraculous performer in other countries, but I speak here in general."

He mentions *recitative* as a thing little practised in France, *for want of courage*. The Italians, he observes, had succeeded in this species of singing, which Giacomo Peri had invented at Florence the beginning of the century. Here he speaks of several musical dramas in Italy, but does not call them *operas* (*f*).

The *si*, to express the seventh of the key, does not seem to have been in use at this time in France; as Mersennus in his solmisation has never introduced it, repeating the *mi*, in the key of C, for E and B.

The favourite singing-master and composer of songs, in France, about the middle of the seventeenth century, was MICHEL LAMBERT, who had so many scholars that he was obliged to teach a considerable number at a time, and at his own house, where he formed a kind of academy, and where he finished every lesson with singing to his own accompaniment several songs to a brilliant and enraptured audience. Marcel did the same, dancing with his best scholars, at the end of the lessons he gave at home, on his public days. The reputation of Lambert, like that of Abelard, was so great, that his disciples followed him into the country as far as Puteaux, where he had a villa (*g*). Lulli married the daughter of this musician, who was born in 1610, and died 1696.

Though the French have long wished to have a dramatic Music of their own, their most patriotic writers on the subject have been obliged to confess, that they owe the establishment of operas in France to the Italians. The continuator of M. Bonnet's *Hist. de la Musique*, M. Freneuse, a furious champion for Lulli and French Music of all kinds, allows that Rinuccini, who followed Queen Mary of Medicis into France, had furnished the first idea of dramatic Music at Paris; and that Cardinal Mazarin, during the minority of Louis XIV. had two operas, in Italian verse and to Italian Music, performed by a company of Italian singers, sent for expressly to impress the court of France with a favourable idea of the fashionable Music of his country.

(*f*) Liv. vi. *L'Art de bien Chanter*. A book with the same title was published at Paris, by Bacilly, 1668.

(*g*) *Essai sur la Mus.* Tom. III. p. 440.

The firſt of theſe operas, performed at the Bourbon palace in 1645, ſeems to have been a burletta. Its title was *La Feſta Teatrale della Finta Pazza*, written by Giulio Strozzi, but by whom ſet, does not appear. The ſecond was *Orfeo & Euridice*, 1647. Beſides theſe, at the nuptials of Louis XIV. 1660, *Ercole Amante*, a ſerious Italian opera, was performed in the ſame manner, and well received at court by the flatterers of the cardinal, ſays the continuator of Bonnet's Hiſtory of Muſic. M. de Blainville, however, in his ſhort H ſtory of Muſic, ſays (*b*) that he had ſeen the ſcore of this opera, "and found, in examining it, all the recitatives, airs, choruſes, ſymphonies, and dances, both in melody and harmony, of the ſame kind as thoſe of Lulli." And adds, that there was in this opera, "among other things, an invocation to ſleep, a ſommeil, with ritornels and choruſes, of great beauty." All theſe were performed before Italy had ſent Lulli into France to render French operas *perfect* (*i*). And even before, Perrin, maſter of the ceremonies to Gaſton Duke of Orleans, had attempted to elevate the French language to the honour of being ſet to Muſic. He began by ſhort airs and recitatives for a ſingle voice; then compoſed dialogues which Lambert, and Cambert, a muſician in the ſervice of the Queen Mother, ſet to Muſic. At length, in 1659, Perrin ventured to write a kind of paſtoral drama, which was ſet and performed at Iſſy, in the houſe of M. de la Haye, and ſucceeded admirably.

The King being deſirous of hearing this paſtoral, it was performed before his Majeſty and the cardinal, at Vincennes, and was much applauded. Encouraged by this ſucceſs, Perrin and Cambert aſſociated; and having prevailed on the Marquis de Sourdeac to join them, he not only aſſiſted with his knowledge in mechanics and genius for inventing machinery and decorations, but with money to ſupport the expence of the undertaking. This

(*b*) Page 87. *J'y ai trouvé entre autres un ſommeil coupé de ſymphonie, de chant, et de choeurs, d'une grande beauté.* In Marpurg's Muſical Eſſays, Vol. I. p. 183. we have not only the names of the poet and compoſer of this opera, but of all the ſingers and dancers. In which account, however, there is a miſtake: this drama was *written* for Venice, by Biſaccioni, 1645; and the Muſic compoſed by Rovetta. Not written by *Camilli*, and ſet by Biſaccioni, as M. Marpurg tells us.

(*i*) *Hiſt. de la Muſ. ubi ſupra.*

triumvirate produced three or four operas, each being confined to a particular department: to Perrin was aſſigned the poetry, to Cambert the compoſition of the Muſic, and to the Marquis the machinery and decorations. *Ariane*, on the point of being performed, was ſtopped by the death of Cardinal Mazarin, as was every further attempt of the ſame kind, till 1669, when the King granted an excluſive *privilége* to Perrin for eſtabliſhing operas, not only at Paris, but throughout the kingdom of France. The opera of *Pomona*, ſet by Cambert, was long performed in the great hall of the Hôtel de Nevers; and, in 1671, at the Tennis Court, called the Hôtel de Guénégaud, where it had a run of eight months. It was for *Pomona* that the two ſingers *Cledière* and *Beaumavielle*, who afterwards did ſuch juſtice to the parts allotted them, came from Languedoc. But upon a difference between the Marquis de Sourdiac and Perrin, in 1672, the King withdrew the patent granted to Perrin, and conferred the *privilége des academies de Muſique* upon JOHN BAPTIST LULLI; who begun his regency and the exhibition of his opera called *Les Fêtes de l'Amour et de Bacchus*, at the Tennis Court de Belair, which was honoured, in a ſingular manner, with the performance of the Duke of Monmouth, the Duke de Villeroi, the Marquis de Raſſen, and M. le Grand, in a ballet with four ſtage dancers, before the King. Lulli had already been ſo fortunate as to find, and connect himſelf with, the lyric poet Quinault, whoſe dramas for Muſic were ſo ſuperior to all the productions of that kind, which had then appeared in any part of Europe.

This fortunate muſician, the ſon of a peaſant in the neighbourhood of Florence, was born 1633. He had a few inſtructions in Muſic from a Cordelier. His firſt inſtrument was the guitar, to which he was always fond of ſinging (*k*). The Chevalier de Guiſe brought him into France, in 1646, as a preſent to his ſiſter, Mademoiſelle de Guiſe, who placed him among the aſſiſtants of her kitchen, where he was aſſigned the honourable office of *ſous-marmiton* (*l*).

In his leiſure hours, being naturally fond of Muſic, he uſed to

(*k*) Ballard's preface to his edition of Lulli's Operas. (*l*) Under-ſcullion.

he

be ſcraping on a miſerable violin, to the great annoyance of his fellow-ſervants. However, his diſpoſition for Muſic being diſcovered, his patroneſs had him taught the violin by a regular maſter, under whom he made ſo rapid a progreſs, that he was admitted among the violins of the King's band; where he diſtinguiſhed himſelf ſo much, that he was employed to compoſe the Muſic for the court ballets, in which Louis XIV. at this time very young, uſed to dance. But though Lulli approached the royal preſence early in life, it was by ſlow degrees that he arrived at ſolid preferment. In 1652, he was appointed ſuperintendant, or maſter, of the King's new band of violins, which, if we may judge by the buſineſs aſſigned them afterwards by Lulli in his operas, was compoſed of muſicians not likely by their abilities to continue the miraculous powers aſcribed to Orpheus and Amphion (*m*).

In this ſtation Lulli was twenty years working his way to the opera regency and favour of the public, before he compoſed operas and had them performed under his own direction. After *Les Fêtes de l'Amour et de Bacchus*, Lulli compoſed, in 1673, *Cadmus*; 1674, *Alceſte*; 1675, *Theſée et le Carnaval*; 1676, *Atys*; 1677, *Iſis*; 1678, *Pſyché*; 1679, *Bellerophon*; 1680, *Proſerpine*; 1681, *Le Triomphe de l'Amour*; 1682, *Perſée*; 1683, *Phaëton*; 1684, *Amadis*; 1685, *Roland*; *L'Idyle de la Paix*, and *Le Temple de la Paix*; 1686, *Armide*; 1687, *Acis et Galathée*: all theſe were written by Quinault, except *Pſyché* and *Bellerophon*, both by Corneille, and *Acis et Galathée* by Campiſtron (*n*).

Lulli, though coarſe in his manners, and a bad courtier, was in ſuch favour with Louis XIV. that he could liſten to the Muſic of no other compoſer. This ſplendid prince not only granted him *lettres de nobleſſe*, but conferred on him the charge of *ſecretaire du roi*, and beſtowed many other honours and favours on his family. And that his compoſitions were profitable, is evident from the treaſures found in his coffers after his deceaſe, amounting to 130,000

(*m*) *Ces nouveaux muſiciens formés par Lulli, ſelon M. Laborde, devinerent bientôt les plus habiles de l' Europe, et ce n'eſt pas beaucoup dire; l' ignorance des muſiciens de ce tems étant portée à un tel point, qu' ils ne pouvaient executer que ce qu' ils avaient appris par cœur.* Eſſai ſur la Muſ. Tom. III. p. 444.

(*n*) *Armide*, ſays Bonnet, Tom. III. p. 104, was the favourite opera of the ladies; *Atys*, of Louis XIV.; *Phaëton*, of the public; and *Iſis*, of profeſſors.

livres

livres in gold, an extraordinary ſum in thoſe days. Though externally ſo rough, and unpoliſhed in his manners, he was a man of integrity and free from all malevolence. His greateſt defects were the love of wine and money. He had the addreſs to make himſelf beloved as well as feared by his performers, an art abſolutely neceſſary for the manager of an opera, but which can only ſubſiſt by the exerciſe of authority. Indeed, the ſuperiority of Lulli's talents gave him an aſcendant over his dependants which greatly confirmed his dominion. And, however difficult it may be to govern capricious and enthuſiaſtic ſubjects, real merit, exact juſtice, and good treatment, will never fail to preſerve order and obedience.

Lulli married the daughter of Lambert, the celebrated muſician and ſinging-maſter of his time, who lived till the year 1720. Having compoſed a *Te Deum* for the King's recovery after a dangerous illneſs in 1687, during the performance at the church of the Feuillants, in the animation of beating time and difficulty of keeping the band together, by ſtriking his foot inſtead of the floor with his cane, he occaſioned a contuſion that, from a bad habit of body, brought on a mortification, which was ſoon pronounced to be incurable. Every expedient that was tried in order to ſtop the progreſs of the malady being ineffectual, he was informed of his ſituation. His confeſſor refuſing to give him abſolution unleſs he would burn the opera of *Achille & Polixene*, which he was compoſing for the ſtage, he conſented, and this new Muſic was committed to the flames. A few days after, being a little better, one of the young princes of Vendôme went to ſee him: "Why Baptiſte," ſays he, "have you been ſuch a fool as to burn your new opera, to humour a gloomy prieſt?" "Huſh, huſh!" ſays Lulli, "I have another copy of it." However, a few days after, he was not only obliged to ſubmit to the will of his confeſſor, but of death himſelf, who terminated his exiſtence, March the 22d, 1687, at fifty-four years of age.

On a recent examination of the operas of Lulli, I am much leſs ſurpriſed at the high favour they obtained in France, than I uſed to be; for though the recitative is diſagreeable to all but the natives of

of that kingdom, yet the airs, choruſes, and dances, are ſo eaſy and natural, that it is hardly poſſible for a lover of Muſic, gifted with a voice and diſpoſition for ſinging, to hear them frequently performed, without remembering them. And this accounts for what I have often heard aſſerted in my youth, that the audience in the parterre of a French opera-houſe, uſed to join with the performers in ſinging the choruſes.

Of the firſt ſingers in Lulli's operas, of whom an account of the principal has been given by M. Laborde, in piquant articles of his *Eſſai ſur la Muſique*, if we may judge of them by the ſongs they had to execute, their abilities were not very ſtupendous; good voices and good action ſeem to have been their principal merit. Many of them were brought from remote provinces of the kingdom, before they had any knowledge of Muſic, and were taught their parts by Lulli himſelf and his father-in-law, Lambert, merely by ear. But Lulli not only taught his vocal performers to ſing, but to act, and ſometimes gave inſtructions even to the dancers (*o*). The celebrated LA ROCHOIS had no other maſter in ſinging or acting than Lulli. DUMENI, whoſe voice was a counter-tenor, and who performed the principal men's parts, had been cook to M. de Foucault, and was utterly ignorant of Muſic, when he firſt mounted the ſtage. *Clediere, Roſſignol, Beaumavielle, Thevenard,* and the reſt, muſt have been equally ignorant, as no preparation was likely to be made for a profeſſion which did not exiſt at a time when they ſhould have begun their ſtudies. *La* MAUPIN, the ſucceſſor of La Rochois, ſeems to have been the moſt extraordinary perſonage of all this *ſiren troupe*. She was equally fond of both ſexes, fought and loved like a man, and reſiſted and fell like a woman. Her adventures are of a very romantic kind. Married to a young huſband, who was ſoon obliged to abſent himſelf from her, to enter on an office he had obtained in Provence, ſhe ran away with a fencing-maſter, of whom ſhe learned the ſmall-ſword, and became an excellent fencer, which was afterwards a uſeful qualification to her on ſeveral occaſions. The lovers firſt retreated from

(*o*) *Hiſt. de la Muſ.* Tom. III. p. 207, 209.

perſecution

perſecution to Marſeilles; but neceſſity ſoon obliged them to ſolicit employment there, at the opera; and, as both had by nature good voices, they were received without difficulty. But ſoon after this ſhe was ſeized with a paſſion for a young perſon of her own ſex, whom ſhe ſeduced, but the object of her whimſical affection being purſued by her friends and taken, was thrown into a convent at Avignon, where the Maupin ſoon followed her; and having preſented herſelf as a novice, obtained admiſſion. Some time after, ſhe ſet fire to the convent, and, availing herſelf of the confuſion ſhe had occaſioned, carried off her favourite. But being purſued and taken, ſhe was condemned to the flames for contumacy; a ſentence, however, which was not executed, as the young Marſeillaiſe was found, and reſtored to her friends.

She then went to Paris, and made her firſt appearance on the opera ſtage in 1695, when ſhe performed the part of Pallas, in *Cadmus*, with the greateſt ſucceſs. The applauſe was ſo violent, that ſhe was obliged, in her car, to take off her caſque to ſalute and thank the public, which redoubled their marks of approbation. From that time her ſucceſs was uninterrupted. Dumeni, the ſinger, having affronted her, ſhe put on men's cloaths, watched for him in the Place des Victoires, and inſiſted on his drawing his ſword and fighting her, which he refuſing, ſhe caned him and took from him his watch and ſnuff-box. Next day Dumeni having boaſted at the opera-houſe, that he had defended himſelf againſt three men who attempted to rob him, ſhe related the whole ſtory, and produced his watch and ſnuff-box in proof of her having caned him for his cowardice. Thevenard was nearly treated in the ſame manner, and had no other way of eſcaping her chaſtiſement, than by publicly aſking her pardon, after hiding himſelf at the Palais Royal during three weeks. At a ball given by Monſieur, the brother of Louis XIV. ſhe again put on men's cloaths, and having behaved impertinently to a lady, three of her friends, ſuppoſing the Maupin to be a man, called her out. She might eaſily have avoided the combat by diſcovering her ſex, but ſhe inſtantly drew, and killed them all three. Afterwards, returning very cooly to the ball, ſhe told the ſtory to Monſieur, who obtained her pardon.

After other adventures, ſhe went to Bruſſels, and there became the miſtreſs of the Elector of Bavaria. This prince quitting her for the Counteſs of Arcos, ſent her by the count, huſband of that lady, a purſe of 40,000 livres, with an order to quit Bruſſels. This extraordinary heroine threw the purſe at the count's head, telling him, it was a recompence worthy of ſuch a ſcoundrel and —— as himſelf. After this, ſhe returned to the opera ſtage, which ſhe quitted in 1705. Being at length ſeized with a fit of devotion, ſhe recalled her huſband, who had remained in Provence, and paſſed with him the laſt years of her life in a very pious manner, dying in 1707, at the age of thirty-four *(p)*.

Concerning the Muſic of Lulli and his imitators, with which the French nation was ſo long delighted, I ſhall enter on no further diſcuſſion. It has now, indeed, but few adherents; however, among theſe may be numbered the author of *Eſſai ſur la Muſique*, who, in ſpeaking of Lulli, ſays "he was the creator of a ſtyle of Muſic, which, ſince his time, inſtead of advancing towards perfection, as is imagined, has perhaps loſt more than it has gained." A ſuppoſition which is not very conſonant with the ſeemingly warm encomiums beſtowed by this intelligent writer upon Piccini, Sacchini, and Paeſiello, or, indeed on his favourite, Rameau.

Voltaire, who had lived long out of France, and had had an opportunity of hearing the opinions of the reſt of Europe about the Muſic of his country, is more fair and reaſonable in ſpeaking of it, than moſt writers on the ſubject.

"French Muſic," ſays he *(q)*, "at leaſt the vocal, is not pleaſing to any other nation, on account of the peculiarity of our proſody. We always lay a ſtreſs on the laſt ſyllable, while other nations lean on the penultima, or ante penultima, like the Italians. Ours is the only language which has words terminated by *e* mute; and this *e*, which is not pronounced in common ſpeech, has a note aſſigned it in muſical declamation, as *gloi-reu*, *victoir-reu*, *barbari-eu*, *furi-eu*. And this it is that renders moſt of our airs and recitatives inſupportable to all that are not accuſtomed to them. Beſides this, the ſlowneſs of our melody, which is a ſtrange contraſt to our na-

(p) Eſſai ſur la Muſ. *(q) Collect. complette de ſes Oeuvres*, Tom. XVIII.

tional

tional vivacity, will always make the Muſic of France only fit for its own inhabitants.

"Our inſtrumental Muſic, though leſs offenſive to ſtrangers, is ſomewhat affected by the monotony and langour of the vocal; but many of our movements for inſtruments, eſpecially our airs for dancing, have been much uſed and admired in other countries.

"It is worth remarking, that when Lulli, the father of true French Muſic, came into France, the dramatic Muſic of Italy was of the ſame grave, noble, and ſimple kind, as that which we ſtill admire in the recitatives of Lulli. And nothing can more reſemble theſe recitatives than Luigi's famous motet, compoſed and univerſally admired in Italy about the ſame time: *Sunt breves mundi roſæ.*

"However, the poetry of Quinault animated the Muſic, more than the Muſic of Lulli animated the words. The genius of two ſuch men, and great acting, were neceſſary to form ſuch an exhibition in ſome parts of *Atys*, *Armide*, and *Roland*, as neither antiquity nor any cotemporary people ever knew.

"The airs are not equal to the recitatives of theſe great ſcenes. They are ſhort ſimple tunes, more in the ſtyle of our Noëls, or Chriſtmas carols, and Venetian ballads, than opera ſongs. But ſuch was the taſte of the times. And the more artleſs the Muſic, the eaſier it was retained.

"After Lulli, COLASSE, CAMPRA, DESTOUCHES, and other muſicians, have only been his imitators, till the time of Rameau, a man who ſurpaſſed them all in ſcience, and whoſe theoretical writings have made Muſic a new art.

"With reſpect to our eccleſiaſtical compoſers, though many of them have been celebrated in France, their works have not yet penetrated into other countries."

The opinions of this eminent writer concerning the Muſic of France will have the more weight, as he was ſeldom unmindful of the honour of his country.

There were ſeveral organiſts in France during the laſt century, who are ſtill ſpoken of with reverence by their countrymen. The chief of theſe were the three BOURNONVILLES; the three brothers of the name of COUPERIN, whoſe family and fame ſtill ſubſiſt in

the preſent Armand-Louis Couperin, a great organ player, whom I heard at Paris, in 1770; CHAMBONIERES, who died 1670, the ſon of one organiſt of the name of CHAMPION, and grandſon of another; DUMONT, not only a good organiſt but a good church compoſer, and the firſt in France who, by command of Louis XIV. introduced violin accompaniments to the voices in the Muſic of the church; L'ABBE DE LA BARRE, a favourite organiſt and compoſer to Louis XIV. who died 1678; at which time, that monarch appointed four organiſts to ſupply his place, who did duty quarterly: TOMELIN, LE BEGUE, BUTERNE, and NIVERS, all men of abilities, who played for the place, and obtained it by a decided ſuperiority over many candidates; and LA LANDE, the moſt celebrated organiſt and church compoſer of France during the latter end of the laſt century and beginning of the preſent, who began to flouriſh in 1684. M. Laborde (r) not only places him at the head of eccleſiaſtical compoſers in France, but in all Europe: "he was the creator of church Muſic," ſays this author, and adds, "that even foreigners, ſince his time, give the French the preference in this kind of Muſic to every other country." This is a bold aſſertion, more eaſily made than proved. I have not the leaſt doubt but that La Lande was an excellent fughiſt and great maſter of harmony, though, according to M. Suard's rule, his not having been heard of out of France, is a proof to the contrary. I own, that in my reſearches after new and old Muſic of every country and kind, I have as yet found none of La Lande's; nor has his name yet penetrated into England, though both the name and works of Lulli, Rameau, Le Claire, and Mondonville, are well known among us.

Beſides the compoſers for the church and theatre, during the laſt century, there were ſeveral ſecular compoſers, chiefly luteniſts, whoſe names are preſerved in the muſical annals of France. Le Fevre, who flouriſhed about 1613; Guedron; and the elder Boeſſet (Anthoine), whoſe ſongs were in great favour during the reign of Louis XIII. not only in France but England (s). L'ENCLOS,

(r) *Eſſai ſur la Muſique*, Tom. III. p. 43. (s) See above, p. 402.

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the father of the celebrated Ninon, was a luteniſt of conſiderable eminence, who dying in 1630, left his daughter an orphan of fifteen years old; a lady, who beſides her wit and perſonal charms, was a good performer on the lute and harpſichord, and gave concerts at her houſe to the firſt people in France. CAMUS is frequently mentioned by French muſical writers as one of their beſt compoſers of ſongs of the laſt century; he was of the King's band, and died 1677. The younger Boeſſet (Jean-Baptiſte), who died in 1686, was the author of many melodies that are ſtill ſung in parodies and ballad farces, and in the provinces of France. LE MAIRE, a muſician of the laſt century, is certainly entitled to the honour of inventing, or at leaſt of bringing into general uſe in France, the ſyllable *ſi*, to expreſs the ſeventh of a major key, inſtead of repeating the *mi* in ſolmiſation, by which ſtudents in ſinging eſcape the perplexing difficulty of the mutations. The title to the invention, ſmall as it ſeems, has been often diſputed; but having taken great pains to trace the firſt uſe of this ſyllable in ſinging, I have never been able to diſcover any muſician to whom it is ſo juſtly due, as Le Maire.

M. Laborde has inſerted in his ſecond volume a great number of French airs of the ſixteenth and ſeventeenth centuries, to which ſuch names of ancient poets and muſicians are prefixed as excite great curioſity; but when we ſee how they are tricked up by the editor, with all the chromatic learning of modern times in the accompaniment, and taſte in the appoggiaturas and embelliſhments, it deſtroys all the reverence and reſpect which, in their native ſimple garb, they would have inſpired. This want of fidelity in copying, throws a doubt upon all the tranſcripts and repreſentations of ancient things that come from France. In the hiſtory of an art, nothing can aſcertain its ſtate and progreſs at different periods of its cultivation, or ſatisfy a careful enquirer, but the moſt genuine and exact fac-ſimiles. In the drawings given by M. Laborde from illuminations in ancient manuſcripts, and Aſiatic and African inſtruments, there is ſuch a mixture of modern and European ornaments, that all ideas of diſtance in time and place are totally deſtroyed.

CHAP.

CHAP. XII.

Progreſs of CHURCH MUSIC *in* ENGLAND *after the Death of Purcell.*

THE chief compoſers for the church, after the deceaſe of Purcel, who have not been already mentioned, were Clarke, the Rev. Dilettanti Dr. Holder, Dr. Creyghton, William Tucker, and Dr. Aldrich, with Goldwin, Dr. Crofts, Weldon, Doctors Green, Boyce, and Nares.

JEREMIAH CLARKE had his education in the Chapel Royal, under Dr. Blow, who ſeems to have had a paternal affection for him. In 1693 he reſigned, in his favour, the place of maſter of the children and almoner of St. Paul's, of which cathedral Clarke was ſoon after likewiſe appointed organiſt. In 1700, Dr. Blow and his pupil were appointed gentlemen extroardinary in the King's chapel; of which, in 1704, on the death of Mr. Francis Piggot, they were jointly admitted to a place of organiſt.

The compoſitions of Clarke are not numerous, as an untimely and melancholy end was put to his exiſtence, before his genius had been allowed time to expand.

Early in life, he was ſo unfortunate as to conceive a violent and hopeleſs paſſion for a very beautiful lady of a rank far ſuperior to his own; and his ſufferings, under theſe circumſtances, became at length ſo intolerable, that he reſolved to terminate them by ſuicide. The late Mr. Samuel Wiely, one of the lay-vicars of St. Paul's, who was very intimate with him, related the following extraordinary ſtory, which he had from his unfortunate friend himſelf. "Being at the houſe of a friend in the country, he found himſelf ſo miſerable, that he ſuddenly determined to return to London; his friend obſerving in his behaviour great marks of dejection, furniſhed him with a horſe, and a ſervant to attend him. In his way to town, a fit of melancholy and deſpair having ſeized him, he alighted, and giving his horſe to the ſervant, went into a field,

in

in the corner of which there was a pond ſurrounded with trees, which pointed out to his choice two ways of getting rid of life; but not being more inclined to the one than the other, he left it to the determination of chance; and taking a piece of money out of his pocket, and toſſing it in the air, determined to abide by its deciſion; but the money falling on its edge in the clay, ſeemed to prohibit both theſe means of deſtruction. His mind was too much diſordered to receive comfort or take advantage of this delay; he therefore mounted his horſe and rode to London, determined to find ſome other means of getting rid of life. And in July 1707, not many weeks after his return, he ſhot himſelf in his own houſe in St. Paul's church-yard; the late Mr. John Reading, organiſt of St. Dunſtan's church, a ſcholar of Dr. Blow, and maſter of Mr. Stanley, intimately acquainted with Clarke, happening to go by the door at the inſtant the piſtol went off, upon entering the houſe, found his friend and fellow-ſtudent in the agonies of death."

The anthems of this pathetic compoſer, which Dr. Boyce has printed, are not only more natural and pleaſing than thoſe of his maſter Dr. Blow, but wholly free from licentious harmony and breach of rule. He is mild, placid, and ſeemingly incapable of violence of any kind. In his firſt anthem (Vol. II.) which required chearfulneſs and jubilation, he does not appear in his true character, which is tender and plaintive. The ſubject of the next is therefore better ſuited to the natural bias of his genius. There is indeed nothing in this anthem which indicates a maſter of grand and ſublime conceptions; but there is a clearneſs and accuracy in the ſcore, and melancholy caſt of melody and harmony ſuitable to the words, which are likewiſe well accented, that cannot fail to ſoothe and pleaſe every appetite for Muſic which is not depraved.

His full anthem: "Praiſe the Lord, O Jeruſalem," is extremely natural and agreeable, and as modern and graceful as the gravity of the choral ſervice, will, with propriety, allow. And in his verſe anthem, the movements in triple time are as pathetic, and even elegant, as any Muſic, of the ſame period, eccleſiaſtical or ſecular, that was produced, either at home or on the continent. There is a very agreeable verſe anthem of his compoſition in a

collection

collection publiſhed by Walſh: "The Lord is my ſtrength and my ſong," with more ſpirit in it than I thought he could muſter. But the verſe "O Lord ſend us now proſperity," on a ground-baſe in Purcell's manner, is extremely pleaſing and ingenious. Tenderneſs is, however, ſo much his characteriſtic, that he may well be called the muſical Otway of his time (*u*).

WILLIAM HOLDER, doctor of divinity, canon of Ely, reſidentiary of St. Paul's, and ſub-dean of the Chapel Royal, not only merits particular notice as an able and learned writer on the theory of Muſic, but as an eccleſiaſtical compoſer of anthems, of which three or four are preſerved in Dr. Tudway's collection, Britiſh Muſeum. From the regularity, and unembarraſſed arrangement of the ſeveral parts in theſe ſpecimens of his compoſition, it is eaſy to diſcover, that he had not ſtudied and practiſed counterpoint in the ſuperficial manner of an idle dilettante, but with the application of a diligent profeſſor.

Beſides his eminence as a divine, and deep knowledge in Muſic, he diſtinguiſhed himſelf as a philoſopher, a mathematician, and a philologer. He was one of the firſt fellows of the Royal Society, and in treating ſeveral curious ſubjects, nice ſelection and application of words manifeſt him to have been a conſummate maſter of our language. Indeed, the ſtrength, preciſion, clearneſs, and compreſſion of his ſtyle has been hardly ever equalled by any writer on philoſophical ſubjects in our country; particularly in his admirable treatiſe on the *Elements of Speech*, publiſhed 1669, and drawn up with the benevolent deſign of giving relief to a perſon that was deaf and dumb. In this eſſay he has analyſed, diſſected, and claſſed the letters of our alphabet ſo minutely and clearly, that it is well worthy the attentive peruſal of every lover of philology, but particularly of lyric poets and compoſers of vocal Muſic; to whom it will point out ſuch harſh and untunable combinations of letters and ſyllables as from their difficult utterance impede and corrupt the voice in its paſſage.

(*u*) I once aſked Dr. Johnſon, if he did not think Otway a good painter of tender ſcenes? and he replied, "Sir! he is all tenderneſs." And the ſame may be ſaid of Clarke.

In 1694, Dr. Holder publiſhed *A Diſcourſe concerning Time*, in which, among other things, the deficiency of the Julian Calendar was explained, and the method of reforming it demonſtrated, which was afterwards adopted in the *change of ſtyle*. It is to be lamented that in treating this ſubject with ſo much clearneſs and abilities, ſo good a muſician did not extend his reflections on the *artificial parts of time*, to its diviſions and proportions in muſical meaſures; a ſubject upon which the Abate Sacchi has written in Italian (*x*); but which rhythmically, or metrically conſidered in common with poetry, has not yet been ſufficiently diſcuſſed in our own language.

The ſame year was publiſhed by Dr. Holder *A Treatiſe on the natural Grounds of Harmony*, in which the propagation of ſound, the ratio of vibrations, their coincidence in forming conſonance, ſympathetic reſonance, or *ſons harmoniques*, the difference between arithmetical, geometrical, and harmonic proportions, and the author's opinion concerning the Muſic of the ancients, to whom he denies the uſe of harmony or Muſic in parts, are all ſo ably treated, and clearly explained, that this book may be read with profit and pleaſure by moſt practical muſicians, though unacquainted with geometry, mathematics, and harmonics, or the philoſophy of ſound (*y*).

Dr. Holder died in 1696, aged eighty-two, and was buried in the ſubterraneous chapel of St. Paul's church, where a marble monument is erected to his memory, with an inſcription reciting his titles, talents, and extenſive knowledge.

Robert Creyghton, D. D. one of the gentlemen of Charles the Second's chapel, and precentor of the cathedral at Wells, has a juſt title to a place among reverend dilettanti; for though he was not gifted with great original genius for muſical compoſition, which he only ſtudied as an amuſement, at his leiſure hours; yet

(*x*) *Del Tempo nella Muſica.*

(*y*) This book is ſaid in the introduction to have been drawn up chiefly for the ſake and ſervice of the gentlemen of the Chapel Royal, of which he was ſub-dean; and in which, as well as other cathedrals to which his power extended, he is ſaid to have been a ſevere diſciplinarian; for being ſo excellent a judge and compoſer himſelf, it is natural to ſuppoſe that he would be the leſs likely to tolerate neglect and ignorance in the performance of the choral ſervice. Michael Wiſe, who perhaps had fallen under his laſh, uſed to call him Mr. *Snub*-dean.

he has left ſuch pleaſing and elegant proofs of his progreſs in the art, as manifeſt judgment, taſte, and knowledge. This venerable divine living to the great age of ninety-ſeven, died in 1736. There are two complete ſervices by Dr. Creyghton in Dr. Tudway's collection, one in E flat and one in C natural; and two anthems in E flat, that are extremely pleaſing.

The Rev. WILLAM TUCKER, likewiſe one of the gentlemen of King Charles the Second's chapel, and precentor of Weſtminſter Abbey, was a very judicious compoſer of choral Muſic. Mr. Maſon, in ſpeaking of the full anthem: "O give thanks unto the Lord," by this ingenious dilettante, very truly obſerves, that "every ſyllable in this compoſition has its juſt length, and each part of a ſentence its proper pauſe; it admits no perplexing alterations or unmeaning repetitions, but proceeds in one full, yet diſtinct ſtrain, harmonically, yet intelligibly (z)."

So many circumſtances muſt concur in forming a complete muſician among the LOVERS of the art, who have no other view in its cultivation, than pure amuſement, that however ardent their zeal and ſublime their genius, if they have not been early initiated in the myſteries of counterpoint, and purſued its labyrinths with the perſeverance of profeſſional ſtudents, timidity, embarraſſment, ignorance, and confuſion, will appear in their ſcores at the firſt glance of a regular bred compoſer. In general, their practice, reading of ſcores, experience, and application, are inferior to thoſe of the meaneſt organiſt, or ripieno performer: diſdaining to perform under-parts, or to ſtudy them in the works of great maſters, as ſoon as they know their gammut, their chief practice conſiſts in ſolos and amuſing melodies; ſo that they remain to the end of their lives unable to count reſts, or keep time, with profeſſional firmneſs and accuracy; and either totally neglecting or running away too ſoon from plain counterpoint to florid, a want of inſtruction and regular ſtudy appear in the baſes they put to the ſlighteſt and moſt natural melodies.

The Rev. Dr. HENRY ALDRICH, appointed dean of Chriſt-

(z) *Collection of the Words of Anthems*, p. 24. note †. I am acquainted with only three anthems by this compoſer: "Lord how long; I will magnify thee;" both verſe anthems; and his full anthem: "O give thanks unto the Lord."

church

church, Oxon, in 1689, was a ſingular inſtance of an unprofeſſional muſician obviating all theſe deficiences, and at the ſame time that he was greatly diſtinguiſhing himſelf as a polemical writer, a polite ſcholar, a theologian, a profound critic, an architect, and a man of ſound judgment, and exquiſite taſte in arts, ſcience, and literature in general, he became ſo profound and ſkilled in the theory and practice of harmony, that his compoſitions, particularly for the church, equal in number and excellence thoſe of the greateſt maſters of his time (*a*).

Though not more than five or ſix of his choral productions continue to be performed, except at Oxford, yet he compoſed near forty ſervices and anthems which are preſerved in the third volume of Dr. Tudway's collection, Britiſh Muſeum. Beſides theſe Dr. Aldrich enriched our proteſtant cathedrals with many admirable compoſitions by adapting Engliſh words from the pſalms, or liturgy, to anthems and motets, of Tallis, Bird, Paleſtrina, Cariſſimi, Graziani, and Baſſani, that were originally ſet to Latin words for the Roman Catholic ſervice. Among his compoſitions of a lighter kind, he amuſed himſelf with ſetting rounds and catches, of which eight or ten are inſerted in the two books of the Catch-club, or merry Companion. The ſmoaking catch: "Good! good, indeed!" and the round: "Hark the bonny Chriſt-church bells," have been always admired; the firſt for humour and contrivance, and the ſecond for its pleaſing melody and general effect.

The admirable choral diſcipline he preſerved in his college, at Oxford, for upwards of twenty years, is ſtill remembered. Indeed, without neglecting more important concerns, he ſeems to have intereſted himſelf in the cultivation and proſperity of the art with as much zeal and diligence, as if his ſtudies and purſuits had been circumſcribed to that alone. He not only had concerts and rehearſals at his apartments weekly, but eſtabliſhed a muſic-ſchool in

(*a*) His harmony and modulation are unexceptionable; but his melodies are ſometimes defective in rhythm, and in his celebrated ſervice in G, the accentuation of the words is inaccurate. But it was a common error in his time for the meaſure to be broken and amputated.

(*b*) His full anthem: "Out of the deep," inſerted in Boyce's ſecond volume, is excellent compoſition, in the manner of our beſt old maſters. In the full anthem: "O give thanks," in the ſame volume, he is perhaps a little embarraſſed by the unwieldineſs of ſix parts.

his college, where he both tried and rewarded genius and aſſiduity. Muſic perhaps never flouriſhed ſo much at Oxford as under his example, guidance, and patronage (*c*).

This worthy and moſt accompliſhed divine bequeathed to his college, at his deceaſe in 1710, an admirable collection of Muſic, to which, by the indulgence of the dean and canons, I have not only been honoured with frequent acceſs, but been liberally allowed to tranſcribe and make extracts from ſome of the moſt curious books, out of the college.

Having, in 1778 and 1779, made a catalogue of theſe muſical works, I can venture to ſay, that for maſſes, motets, madrigals, and anthems of the ſixteenth and ſeventeenth centuries, the collection is the moſt complete of any that I have had an opportunity of conſulting.

I examined in the college a port-folio of fragments and memorandums, made by this active dignitary of our church, for a profound and ample treatiſe on Muſic, by which it appears, that his reading and mediation on the art, had been equal to his application and practice (*d*).

JOHN GOLDWIN, or GOLDING, was a diſciple of Dr. Child, and his ſucceſſor in the free chapel of St. George at Windſor, 1697. In 1703, he was appointed maſter of the choriſters in the ſame chapel, and continued to occupy both thoſe ſtations till his deceaſe in the year 1719. Nothing can be more juſt than the ſhort character given of the productions of this maſter, by the late honeſt

(*c*) See *Remarks on Aviſon's Eſſay on Muſical Expreſſion*, printed 1753, page 100, where a very particular account is given on Dr. Aldrich's choral government.

(*d*) Contents of Dr. Aldrich's papers prepared for a treatiſe on Muſic:

1. Theory of organ-building, in which are given the meaſures and proportions of its ſeveral parts and pipes.
2. Principles of ancient Greek Muſic.
3. Memorandums made in reading ancient authors, relative to ſeveral parts of Muſic and its effects.
4. Uſes to which Muſic was applied by the ancients.
5. Epithalamium.
6. Excerpta from Pere Meneſtrier. Proportions of inſtruments. Exotic Muſic.
7. Argument of ancient and modern performance in Muſic.
8. Theory of modern muſical inſtruments.
9, 10, and 11 ditto.
12. Miſcellaneous papers concerning different points in the theory and practice of Muſic, in great confuſion.
13. Another bundle of papers on the conſtruction of the organ.
14. Ditto, on different inſtruments. The above in the doctor's own hand-writing.
15. Fragment of a treatiſe on counterpoint, in a different hand. *Theoria Muſices.* Tranſcribed by an amanuenſis.

ind candid judge, Dr. Boyce, who in his ſhort account prefixed to the ſecond volume of his collection, ſays that "there is in them a ſingularity of modulation, which is uncommon and agreeable." And when we conſider the time of his death, it ſeems, by the ſmall number of his works that have come to my knowledge, as if this compoſer had anticipated many combinations and paſſages of a much later period.

WILLIAM CROFT, educated in the Chapel Royal under Dr. Blow, was born in 1677, at Nether Eatington, in Warwickſhire. His firſt preferment, after quitting the chapel on the loſs of his treble voice, was to the place of organiſt of St. Anne's, Weſtminſter, where an organ was newly erected. In 1700, he was admitted a gentleman extraordinary of the Chapel Royal; and in 1707, upon the deceaſe of Jeremiah Clarke, he was appointed joint organiſt with his maſter, Dr. Blow; upon whoſe deceaſe, in 1708, he not only obtained the whole place of organiſt, but was appointed maſter of the children and compoſer of the Chapel Royal, as well as to the place of organiſt of Weſtminſter-Abbey.

All theſe appointments at ſo early a period of life, being now but thirty-one years of age, occaſioned no diminution of diligence in the performance of his duty, or zeal in the ſtudy and cultivation of his art. And, indeed, he ſeems to have gone through life in one even tenor of profeſſional activity and propriety of conduct. We hear of no illiberal traits of envy, malevolence, or inſolence. He neither headed nor abetted fiddling factions; but inſenſibly preſerving the dignity of his ſtation, without oppreſſing or mortifying his inferiors by reminding them of it, the univerſal reſpect he obtained from his talents and eminence in the profeſſion ſeems to have been blended with perſonal affection.

In the year 1711, he reſigned his place of organiſt of St. Anne's church, in favour of Mr. John Iſham; and in the following year publiſhed, anonymouſly, under the title of *Divine Harmony*, a ſimilar book to that of Clifford, mentioned above (*e*), containing the words only, of ſelect anthems uſed in the Chapel Royal, Weſtmin-

(*e*) Page 471.

ſter

ſter-Abbey, St. Paul's, &c. with a preface containing a ſhort account of our Church Muſic, and an encomium on Tallis and Bird.

In 1715, he was honoured with the degree of doctor of Muſic, in the univerſity of Oxford. His exerciſe for this degree, which was performed in the theatre, July 13th, by the gentlemen of the chapel, and other aſſiſtants from London, conſiſted of two odes, one in Engliſh and one in Latin, written by Dr. Joſeph Trapp. The Muſic to both theſe odes was afterwards neatly engraved on copper, and publiſhed in ſcore.

During the ſucceſsful war of Queen Anne, the frequent victories obtained by the Duke of Marlborough occaſioned Dr. Crofts, as compoſer to her Majeſty, to be frequently called upon to furniſh hymns or anthems of thankſgiving. Several of theſe and other occaſional compoſitions for the church, are printed in his works and ſtill performed in our cathedrals.

In 1724, Dr. Crofts publiſhed, by ſubſcription, a ſplendid edition of his choral Muſic in two volumes folio, under the title of *Muſica Sacra*, or "Select Anthems in ſcore, for two, three, four, five, ſix, ſeven, and eight Voices, to which is added the Burial Service, as it is occaſionally performed in Weſtminſter-Abbey." The neatneſs and accuracy with which this work was publiſhed, being the firſt of the kind that was ſtamped on pewter plates, and in ſcore, rendered it more acceptable and uſeful to the purchaſers; as whatever choral compoſitions appeared anterior to this publication had been printed with types, in ſingle parts, and extremely incorrect.

In the preface to this work, the author gives a ſummary account of our cathedral Muſic from the time of Tallis and Bird, to his own. And here Dr. Crofts, like his colleague Weldon, celebrates Mr. Elford, a counter-tenor, of the Chapel Royal, for whom moſt of the ſolo anthems were expreſsly compoſed, "as a bright example of excellence in this kind of ſinging, ſurpaſſing, as far as is known, all that ever went before him, and fit to be imitated by all that come after him; particularly for his manner of giving due energy and emphaſis to the words of his Muſic *(f)*."

To

(*f*) Mr. Richard Elford was brought up in the choir at Lincoln, but his voice ſettling in a counter-tenor, he was invited to Durham cathedral; where, however, he did

To review the works of this reſpectable maſter, after his own age and ſubſequent times have ſtamped them with the ſeal of approbation, would perhaps be thought unneceſſary and arrogant. Mine is but an individual opinion, it is true; but having for many years been examining and comparing old authors, without neglecting the modern, in order to diſcover their intrinſic worth, and the rank they held with cotemporary compoſers, as well as the reſpect that is due to them from poſterity, I ſhould venture, if I had room, with all the juſtice and candour in my power, to examine his works regularly and critically, with reſpect to the learning, invention, expreſſion of words, and other conſtituent parts of good Muſic, to be found in them; but they are too voluminous for minute diſcuſſion; I ſhall therefore only point out ſuch movements as, upon a recent examination, have appeared to me the moſt excellent.

Nothing is more eaſy than to praiſe or condemn in the groſs, and by a ſingle epithet pronounce a compoſition, or even the whole works of an author, exquiſite, or deteſtable; but as few productions, by profeſſors of eminence, are equally perfect, or totally devoid of merit, it is my wiſh to diſcriminate, and my cuſtom to aſſign ſpecific reaſons for cenſure or panegyric. And with reſpect to Dr. Crofts, I was long unable to ſpeak of his works but by tradition, not having ſeen or heard them ſince I played them on the organ in the courſe of cathedral ſervice at Cheſter, upwards of forty years ago. But having lately examined the chief works of his predeceſſors, and informed myſelf of the ſtate in which he found our choral Muſic, I was the better able, in peruſing his productions immediately after, to judge of the additions he had made to the common ſtock of melody, harmony, and modulation, during near twenty years that he preſided over the firſt choir in the kingdom.

did not remain long, before he was encouraged to go up to London, in order to try his fortune on the ſtage. In 1706, his name appears in Downes the prompter's liſt of performers in Durfey's opera of "The Wonders in the Sun, or the Kingdom of Birds." But his perſon and action being aukward and clumſy, he quitted the theatre, and was admitted a gentleman of the Chapel Royal, as well as to the places of lay-vicar of St. Paul's and Weſtminſter-Abbey. He had an addition of a hundred pounds a year made to his ſalary in the chapel, on account of the uncommon excellence of his voice.

Volume I. The movement page firſt, muſt have been thought ſomewhat elegant at the time it was compoſed; it ſtill ſtands its ground as an agreeable movement, except at the cloſes, which, like the ſleeves of a coat, change their faſhion more frequently than any other of its conſtituent parts. The ſubject, however, is better treated as a chorus, page 2. The movement, page 3, is ſo much in the ſtyle of Corelli (ſee his firſt ſolo) that it is difficult not to imagine the author had it in mind when he went to work. Page 4, the compoſition in two or three places is not clear, or defencible by good rules or example (*g*). The reſt of the anthem is pleaſing, and the laſt chorus admirable, particularly the pauſes at the beginning, which have a very ſolemn effect (*h*).

The opening of the ſecond anthem: "Lord, what love have I unto thy law," in two parts, is reverential, and free from common vulgar paſſages. And the chorus and next movement would be ſtill better if they were not frequently poiſoned and imbittered by the combination of major third and minor ſixth. The next movement, in $\frac{3}{2}$, is tame and languid, but the laſt chorus is ſufficiently ſpirited and pleaſing to make the hearers wiſh it longer.

In the firſt movement of the third anthem, page 18, the baſe gives a ſpirit to an unmeaning treble, till we come to the new point led off by the baſe, line 3, bar the third, which is pretty and ſtill modern; and as this was a *Thankſgiving Anthem* compoſed, in 1708, by command, there is a degree of jubilation in the reſt of the movement, which is at leaſt entitled to the merit of propriety (*i*). The reſt of this anthem has no peculiar marks of ſtrength or originality.

The fugue which opens the fourth anthem, page 31, is on a

(*g*) Line firſt, bar ſixth, the ſeventh in the treble, not good in itſelf, is not to be found in the accompaniment as figured by the author. Line fourth, bar ſecond, the baſe, in two parts, not good. Line fifth, bar firſt, the baſe falling a ſuperfluous or redundant fifth is aukward and unneceſſary, as B would have led to A much better, without changing the harmony.

(*h*) Page 9, line ſecond, bar firſt, the F natural, in the counter-tenor, againſt the F ſharp, in the ſecond treble, is a bad expedient for avoiding two fifths with the upper part.

(*i*) Page 18, line third, bar ſecond, the fall from D ſharp to G natural has never been done by good contrapuntiſts ſince Corelli's works have been known. Page 23, line the laſt, two plump fifths have eſcaped the author, very unequivocally.

marked

marked and pleaſing ſubject, and admirably treated. The ſecond movement has only the merit of contraſt. The ſubject of the laſt chorus is agreeable and well ſupported.

Of the fifth anthem: "Out of the deep," there is little to remark. The two firſt ſtrains breathe ſupplication and contrition, in broken accents, without any marked or meaſured melody. Indeed, proſe but ſeldom admits of ſymmetric air or rhythm in the Muſic. Though Dr. Crofts is in general very attentive to the accent of the words, yet, in the opening of this anthem, laying the ſtreſs upon the particle *of*, inſtead of the more important adverb *out*, ſeems inaccurate: "Oūt ŏf thĕ dēep," appears to be the true proſody of the ſentence. The words: "Therefore ſhalt thou be feared," page 42, ſeem ſet to an air upon a moving baſe in the ſtyle of Corelli's ſarabands; at leaſt, I do not recollect ſuch a regular motion of the baſe to an air in $\frac{3}{2}$ in our Engliſh church Muſic previous to the publication of his works. The movement: "I look for the Lord," upon a ground-baſe, is maſterly; but in the next fragment, and in the movement preceding the chorus, we have little attempts at diviſion in the voice-parts, which have been condemned in this and other choral compoſers, as bordering too much on theatrical levity.

The whole three-part anthem: "O Lord thou haſt ſearched me out," page 50, is ſo pleaſing, elegant, and ſeemingly ſimple, that a production of the early part of the preſent century, that ſurpaſſes it in theſe particulars, will not be eaſily found. Indeed, it is ſo ſuperior in every reſpect to the preceding anthems in this volume, that it ſeems of a different period and maſter. It is luckily ſo long that it uſually is divided into two diſtinct anthems. And ſuch is the ſublimity of the words, and happineſs with which the compoſer has expreſſed them, that, notwithſtanding its length, every ſtrain is ſo excellent, that if well performed, every lover of divine poetry and Muſic muſt be ſorry when it is concluded (*k*).

(*k*) Page 62, line ſecond, bar ſecond, there is a miſtake in the tenor part which totally deſtroys the harmony.

The fugue which opens the full anthem: "O Lord rebuke me not," in ſix parts, in the true ſtyle, *à capella*, of Tallis, Bird, and Paleſtrina, is one of the moſt maſterly and grand compoſitions, of the kind, which our church, or any other church, can boaſt. The ſubjects of fugue are ſolemn, pleaſing, and contraſted; the words are well accented, the anſwers true, and, notwithſtanding the number of parts, the whole compoſition is clear, correct, and free from confuſion. The ſecond ſubject, at the introduction of new words, "neither chaſten me," is remarkably beautiful and well treated; after which the plain counterpoint has a good effect in reſting the ear and attention, after theſe labyrinths; and the third ſubject: "O Lord, I am weak," though not new, is differently conducted from any anterior uſe that has been made of it; and after it has been allotted to each part, the return to plain counterpoint is happy and ſtriking. The laſt chorus, which is a double fugue upon two fine ſubjects, is equally well ſupported and maſterly; and after it has been extended to a ſufficient length, the application of this ſubject to different words, is welcome to the ear; and laſtly, in the *Amen*, there is a ſpirit and deſign, which manifeſt both genius and learning (*l*).

The anthem for three voices: "We wait for thy loving kindneſs," page eighty-ſeven, has a merit of a very different kind; here the *melody*, particularly in the firſt movement, is not only pathetic but frequently graceful and elegant in a way not unbecoming the ſacred text and place of performance. And the anthem for three voices, from the eighty-eighth pſalm, is truly pathetic and expreſſive, from the beginning to the end; but, unluckily, the key in which it is compoſed (F minor) is ſo much out of tune on the organ, as it is uſually tempered, that the effect muſt be doubly offenſive to thoſe who, though poſſeſſed of good ears, are unable to account for it (*m*).

(*l*) The two octaves in the laſt line of the chorus, between the ſecond treble and the tenor, will be eaſily pardoned, in ſo many parts, by a good contrapuntiſt, for the ſake of the imitations.

(*m*) In the verſe, page 139, "Doſt thou ſhew wonders among the dead," the interval, which the author calls a ninth reſolved upwards into the tenth, being uſed as an appoggiatura, ſhould have been figured a $\frac{4}{7}$.

he thankſgiving anthem: "Rejoice in the Lord," page 33, page 143, is a very elaborate compoſition, accompanied with inſtruments; and if it be remembered, that it was produced about the middle of Queen Anne's reign, before the arrival of Handel, our great model for Muſic richly accompanied, the ſymphony or introduction, with a ſolo part for the hautbois, and two violins, tenor, and baſe, muſt ſhew Crofts in the light of a man of genius, who, without leaning, or preying upon the abilities of others, dared to advance farther into the dark receſſes of latent effects than his predeceſſors. This anthem, on account of its wanting inſtrumental accompaniments, is not performed in our cathedral ſervice, which is to be lamented, as the firſt and laſt movements are extremely pleaſing and maſterly.

The burial ſervice, which finiſhes the firſt volume, is compoſed upon an idea ſuggeſted by Henry Purcell, who only lived to accompliſh one movement. "Thou knoweſt Lord the ſecrets of our hearts," which was performed at the funeral of Queen Mary, and his own. It is in ſimple counterpoint of note againſt note, ſo that every one of the four parts utter the ſame word and ſyllable at the ſame inſtant, according to the wiſh of Mr. Maſon, and thoſe who diſlike fugue and florid counterpoint, in which all the parts are often ſinging different words. And it muſt be owned, that in this ſolemn ſervice, the effect of ſimplicity and ſyllabic coincidence is admirable. The additions which Dr. Crofts has made to Purcell's production are worthy of the model he adopted (*n*). The ſervice is chiefly in the key of G minor, with frequent pauſes, which, aſſiſted by admirable modulation, have an effect at once grand and ſorrowful. Dr. Tudway, who attended the funeral of Queen Mary, ſays that Purcell's anthem was accompanied by flat trumpets. Though this movement by Purcell begins in E flat, it ends on the chord of G with a natural third. The modulation quits the original key at the third bar, and is afterwards more in G minor than in any other key. On which account Dr. Crofts very judiciouſly began

(*n*) Page 177, line third, bar firſt, two octaves have eſcaped the author, between the treble part and the tenor: $\frac{c'}{dc}\ \frac{b}{bc}$.

and ended his additions in that key. In praiſing the ſimplicity of this anthem, Dr. Tudway does not, as has been imagined, oppoſe it to fugue, of which all the old maſters he recommends as models were ſo fond, but to the light ſtyle, with ſymphonies, ritornels, and diviſions, of which Purcell, and after him, Crofts and Weldon were ſo frequently laviſh. But the good doctor not being able to keep pace with them in theſe flights, tried to check and diſgrace them by cenſure.

Vol. II. The opening of the firſt anthem, in this volume: "Hear my prayer, O Lord," and indeed every part of it, is peculiarly pathetic; no vulgar paſſages, or diviſions, occur, whoſe ſole merit is derived from execution. The words, the ſentiments, and the place of performance, have been equally reſpected.

The full anthem: "O Lord God of my ſalvation," is an excellent compoſition throughout: the firſt movement is rich in harmony and elegant in expreſſion, and nothing of the kind can be more pleaſing than the laſt movement.

There are few compoſitions in our church perhaps more replete with excellencies of various kinds than the anthem: "I cried unto the Lord," page 86. The counterpoint is clear and correct, the contrivance in the fugues and imitations, ingenious and learned, and the expreſſion, particularly of the verſe: "I poured out my complaints," truly pathetic. There are many other excellent compoſitions in this volume, which, to deſcribe ſeparately, would run this article to too great a length.

The full anthem: God is gone up," in Dr. Boyce's ſecond volume, has been always in favour; the modulation is natural and ſimple, the harmony clear, and a decorous chearfulneſs runs through every movement, ſuitable to the words, and to pious jubilation. The next anthem, in the ſame volume: "Put me not to rebuke," breathes a different ſpirit: the ſubject, key, modulation, and expreſſion, are all plaintive; and though there is much *art* in the conduct of the fugues and imitations, it is ſo well allied to a ſeeming *natural pathetic*, as to require no great ſcience to feel it effects in performance.

The firſt of the two verſe anthems by this author, in the ſame

volume, is elegant and pleaſing. This was probably compoſed late in his life, when the operas and Italian ſinging began to have a general effect on our melody, as the uſe he has made of appoggiaturas ſeems new in our choral books. "Give the King thy judgments," which immediately follows this, is another very agreeable verſe anthem, with rather more fire and ſpirit than uſual in this compoſer's productions. The diviſions, however, in this anthem, were originally too ſecular for the church, and at preſent are too common for the ſtage.

His anthem publiſhed by Walſh, in *A Collection of ſelect Anthems*: "Bleſſed are thy people, O Lord," is clear and correct compoſition, with conſiderable art, and ſome nerves; particularly in the third movement: "For thou art the glory." He continues, however, in all his works, the uſe of the ſharp third and flat ſixth, like his predeceſſors, to the great ſorrow of my ears; and this vile combination does not ſeem to have been held in ſufficient abhorrence till the time of Dr. Green, in whoſe works I find no traces of it.

There is another very agreeable anthem by Crofts in the ſame collection: "Deliver us, O Lord our God," which has no fault in the compoſition, except that mentioned above, for the laſt time, and which he had in common with all the maſters of the preceding century. The laſt chorus of this anthem is ſo pleaſing, that I ſhould inſert it here, as a ſpecimen of his clear and unaffected ſtyle, if it was difficult to find.

I ſhall now conclude my remarks on this author, by obſerving, that though he, perhaps, never reaches the ſublime, yet he is ſometimes grand, and often pathetic. His allegros are always more feeble than his ſlow movements. But more melody is neceſſary, to ſupport chearfulneſs with decorum and dignity, than Crofts, or indeed the whole nation, could furniſh, during the firſt twenty years of this century.

This pleaſing compoſer and amiable man died in Auguſt 1727, in the fiftieth year of his age, of an illneſs occaſioned by his attendance on his duty at the coronation of his late Majeſty, King George.

George II. He was buried in the north iſle of Weſtminſter-Abbey, where a monument, with a long and honourable inſcription, was erected to his memory, at the expence of his countryman as well as intimate friend and great admirer, Humphrey Wyrley Birch, Eſq. whoſe paſſion for church Muſic of the pathetic kind particularly the funeral ſervice by Purcell and Crofts, was ſuch that he would quit the moſt remote part of the kingdom, and ride night and day, in order to hear it performed at Weſtminſter-Abbey.

JOHN WELDON, born at Chicheſter, learned the rudiments of Muſic of Mr. John Porter, organiſt of Eton college, and afterwards received inſtructions from Henry Purcell. He was for ſome time organiſt of New College, Oxon. But in 1701, he was appointed a gentleman extraordinary of the Chapel Royal; and in 1708 ſucceeded Dr. Blow, as one of his Majeſty's organiſts. In 1715 upon the eſtabliſhment of a ſecond compoſer's place in the King's chapel, Weldon was the firſt who filled that ſtation, of which he ſeemed conſcientiouſly determined to fulfil all the duties; for before he had long been in poſſeſſion of this office, he gave proofs of his abilities and diligence in the compoſition of the Communion ſervice, as well as the ſeveral anthems required by the conditions of his appointment.

He was likewiſe organiſt of St. Bride's church, in Fleet-ſtreet; and of St. Martin's in the Fields (*o*).

Beſides many favourite ſongs and ſolo anthems of the time, Weldon compoſed two full anthems, which are inſerted in Dr. Boyce's ſecond volume; the firſt is rather too familiar and common; but the ſecond: "Hear my crying, O God," in ſix parts, is a very pleaſing and maſterly compoſition; particularly the firſt movement. In the ſecond movement, the words *up upon*, are unfortunately expreſſed by notes that ſucceed each other too rapidly for

(*o*) King George I. having been choſen church-warden of his own pariſh of St. Martin's in the Fields, ſoon after his arrival in England; in order to get rid of the trouble of ſo inglorious an office, made the pariſh a preſent of the inſtrument which is now ſtanding in the church, built by Schwarbroock; and the pariſh, probably as a mark of duty and reſpect, appointed Weldon, his Majeſty's own organiſt, to play upon it; who, at his deceaſe, was ſucceeded by the late Mr. Kelway, and Mr. Kelway by Dr. Cooke.

their eaſy utterance. The paſſages of the third and fourth movements ſeem much worn by forty or fifty years uſe; however, the pauſes, at the end of the laſt ſtrain, have a fine effect.

Six of his ſolo anthems were publiſhed about the year 1730; I ſay *about* that period, as muſical chronology is become a very difficult ſtudy. The late Mr. Walſh, finding that *old* muſic-books were like old almanacks, ceaſed very early in this century to aſcertain the time of their birth by dates, which have ever ſince been as carefully concealed as the age of ſtale virgins.

Weldon's powers of invention and of harmonical combination ſeem very much limited. His anthems had the advantage of being ſung in the Chapel Royal by a celebrated ſinger, Mr. Richard Elford; but now, let who will execute them, they muſt appear feeble and old-faſhioned, unleſs the embelliſhments of George the Firſt's time are changed for thoſe in preſent uſe. The truth is, that the fund of original conception or ſcience, which alone can render old Muſic valuable to the curious, long after the ſtyle in which it was written is become antiquated and forgotten, was never very conſiderable in Weldon's productions. His firſt anthem: "O Lord rebuke me not," remained long in favour, when well ſung in our cathedrals, from its reſemblance to the ſtyle of Purcell; and the natural and eaſy flow minuet air to "Turn thee, O Lord, and deliver my ſoul," which has ſo much of a ſecular ſong and rondeau in it, that it is remembered with pleaſure by the muſical part of a congregation, who are more likely to bear it in mind, than more ſerious parts of the ſervice.

The productions of Weldon appear flimſy after thoſe of Crofts; and Dr. Green's after Handel's; yet Green compared with Weldon is a giant: that is, a Handel.

There is a vice of which compoſers of ſmall reſources are often inadvertently guilty, for want of a ſincere and judicious friend to tell them of it; and that is, eternal repetition of the ſame paſſage, a note higher or a note lower, which the Italians call ROSALIA. This certainly originates in the want of ideas, and yet it may be avoided by attention, though the ſheet would not fill ſo faſt.

Weldon

Weldon has indulged himſelf in theſe repetitions to a tireſome degree, in ſeveral of his anthems; but in the ritornel to "Have mercy upon me, O God," he has iterated the ſame poor paſſage, a note lower, ſeven times, ſucceſſively!

His ſong for two voices: "As I ſaw fair Clora walk alone," was in great favour during my youth; and his air in the *Judgment of Paris:* "Let ambition fire thy mind," is a melody ſo natural and pleaſing, that, like an ever-green, in vegetation, it will always be freſh and in ſeaſon. And there is no air in greater favour than this at preſent, in the Engliſh opera of *Love in a Village*, to the words: "Hope, thou nurſe of young deſire."

This compoſer died in 1736, and was ſucceeded in the King's chapel by the late Dr. Boyce.

Having had a perſonal knowledge of Dr. Greene early in my muſical life, and well remembering the effect which many of his compoſitions had on the public at the time of their firſt appearance, I ſhall the leſs frequently be obliged to have recourſe to tradition, or to ſeek information concerning him, from others.

MAURICE GREENE, was the ſon of the Rev. Thomas Greene, vicar of St. Olave Jewry, in London, and nephew of John Greene, ſerjeant at law. He was brought up in the choir of St. Paul, and when his voice broke was bound apprentice to Brind, the organiſt of that cathedral. He was early noticed as an elegant organ player and compoſer for the church, and obtained the place of organiſt of St. Dunſtan in the Weſt, before he was twenty years of age. In 1717, on the death of Daniel Purcell, he was likewiſe elected organiſt of St. Andrew's, Holborn; but the next year, his maſter Brind dying, Greene was appointed his ſucceſſor by the dean and chapter of St. Paul's; upon which event, he quitted both the places he had previouſly obtained. In 1726, on the death of Dr. Crofts, he was appointed organiſt and compoſer to the Chapel Royal; and on the death of Eccles, 1735, maſter of his Majeſty's band. In 1730, he obtained the degree of doctor in Muſic at Cambridge, and was appointed public Muſic profeſſor in the ſame univerſity, in the room of Dr. Tudway. Greene was an intelli-

gent man, a conſtant attendant at the opera, and an acute obſerver of the improvements in compoſition and performance, which Handel, and the Italian ſingers employed in his dramas, had introduced into this country. His melody is therefore more elegant, and harmony more pure, than thoſe of his predeceſſors, though leſs nervous and original. Greene had the misfortune to live in the age and neighbourhood of a muſical giant, with whom he was utterly unable to contend, but by cabal and alliance with his enemies. Handel was but too prone to treat inferior artiſts with contempt; what provocation he had received from Greene, after their firſt acquaintance, when our countryman had a due ſenſe of his great powers, I know not; but for many years of his life, he never ſpoke of him without ſome injurious epithet. Greene's figure was below the common ſize, and he had the misfortune to be very much deformed; yet his addreſs and exterior manners were thoſe of a man of the world, mild, attentive, and well-bred. Hiſtory has little to do with the infirmities of artiſts; who being *men*, in ſpite of uncommon gifts and inſpirations, are ſubject to human frailties, which enthuſiaſm, praiſe, and the love of fame, more frequently augment than diminiſh.

The ſame want of room, which ſhortened my account of the anthems of his predeceſſor, Dr. Crofts, will now oblige me to be very conciſe in ſpeaking of Greene's eccleſiaſtical compoſitions, though in both there is much room for diſcrimination and fair criticiſm. Among the faults to be aſcribed to this compoſer, none are ſo flagrant as the light diviſions in which his ſolo anthems abound, and the repetition of paſſages a note higher or a note lower in what the Italians call *roſalia*, which are always dull, tireſome, and indications of a ſterile fancy. The opening of his ſecond ſolo anthem, Vol. I. page 26, is very ſolemn and pathetic, and the organ-part judicious and pleaſing; but, page 45, *Santa Roſalia* tells her beads ſix times, while one very ſhort paſſage is ſinging. "Lord how long wilt thou be angry," *alla Paleſtrina*, for five voices, though none of the ſubjects are new, ſeems to me to be the beſt full anthem by this author. The ſtyle is clear, the anſwers are

regular, and the modulation ſuch as diſcovers a familiar acquaintance with the beſt ancient writers for the church. Of the full anthem: "O ſing unto the Lord," for five voices, the fugue in the firſt movement is well worked, and has a good effect in performance; but the reſt of the anthem is not equal in its ſubjects, or their treatment. "Lord how are they increaſed that trouble me," ſeems one of the moſt pleaſing of Dr. Greene's ſolo anthems. The laſt anthem in the firſt volume, for two voices, has many pleaſing paſſages, and rather more variety of ſubject than moſt of the others.

The firſt movement in the ſecond volume ſeems calculated to diſplay, in the performers, the power of making a ſhake upon ſhort notice. A ſhake, judiciouſly applied, is a brilliant embelliſhment in a ſinger; but when laviſhed, improperly, is pert and unmeaning; nor is it ever more ſo than upon the firſt note of a movement. There are no fewer than ſeventeen or eighteen ſhakes diſtributed among the performers in the courſe of one page, which are more than a modern opera ſinger of judgment, taſte, and expreſſion, would uſe in a month, were his ſhake ever ſo good; the reſt of the anthem is on common ſubjects, which are commonly treated.

The two-part anthem: "Thou, O God, art praiſed," has repeatedly a paſſage on the word *praiſed*, which has to my ear the diſagreeable effect of two fifths; and there is a point at "unto thee ſhall my vow be performed," for which he was manifeſtly obliged to the ſecond movement of Handel's fourth organ concerto. The reſt of the anthem conſiſts of agreeable paſſages of the times, but nothing like originality appears in any one idea.

"The King ſhall rejoice," for three voices, is agreeable common-place. Perhaps that is hardly enough to ſay of the ſecond movement: "O Lord grant me a long life."

"Let my complaint," a full anthem, à 5, is very ſolemn and ſolid compoſition.

The anthem for Chriſtmas day has an air of chearfulneſs, ſuitable to the occaſion, which runs through the whole compoſition. "Hear my prayer, O God," has more merit of gravity and expreſ-

ſion.

ſion than moſt of the anthems in this volume. "O ſing unto God," is agreeable Muſic, but too ſecular in its melody, and return to the ſubject. "Have mercy upon me," the two firſt movements of this anthem, are ſober and affecting; but the ſecond and third have too many vulgar and worn-out diviſions; the laſt chorus, however, is more eccleſiaſtical, and leſs common in melody and modulation. The ſolo anthem: "Hear, O Lord," for a baſe voice, is grave and pathetic, on the model of Handel's beſt oratorio ſongs. The ſame may be ſaid of the next, for two voices: "I will ſeek unto God." "O God of my righteouſneſs," is ſuperior in the duet movement, ſolo verſe, and chorus, to any thing in the preceding part of this volume; this anthem riſes ſomewhat above mediocrity. "O give thanks," is wholly built with Corelli's, and Handel's materials, though ſomewhat differently diſpoſed; particularly page 86, where the whole harmony moves together, one note lower, three times, after a crotchet reſt, to this baſe: E, B ♯3d, E; D, A ♯3d, D; C, G, C. "The Lord is my ſhepherd," has too many light ſong-paſſages in it, notwithſtanding the white and ſquare notes which give it a venerable look on paper. "O how amiable are thy dwellings," is a very agreeable anthem, though the paſſages were not new at the time it was compoſed. The movement with an organ accompaniment, in the anthem: "My ſoul truly waiteth," is well conducted, and not common; the reſt of the anthem has merit, particularly the chorus of the laſt movement. "The Lord, even the moſt mighty God," for a baſe voice, is ſet with great gravity and propriety; few anthems, indeed, for that ſpecies of voice, are more agreeable; the points, however, in the chorus, are very common. The anthem in eight parts, *à due cori*: "How long wilt thou forget me," is very well written, *à capella*, and good Muſic. Indeed, the firſt movement of this anthem manifeſts greater abilities than any thing that I have ſeen by this author, who is uſually very correct in his harmony, but as to invention and deſign, he ſeldom ſoars above mediocrity. "O Lord give thine ear unto my prayer," for two voices, is very pleaſing Muſic, particularly the firſt movement. The laſt anthem of

this volume is made up of common play-houſe paſſages; the firſt movement is heavy and monotonous; the andante tireſome, by the repetitions of an old harpſichord-leſſon paſſage in the baſe; the chorus juſtifies Mr. Maſon's cenſure of this author, by too long and frequent diviſions; theſe are too vulgar and riotous for the church, and, indeed, would have no merit of novelty any where. The *vivace*, page 151, upon which the laſt chorus is built, has more of the dancing-minuet, or Vauxhall ſong, in it, than belong to that ſpecies of gravity and dignity which befits devotion. I think I could neither play nor hear this movement in a church, without feeling aſhamed of its impropriety.

There is conſiderable merit of various kinds in the Collection of Catches, Canons, and two-part Songs, publiſhed by Dr. Greene; the compoſition is clear, correct, and maſterly; the melodies, for the times when they were produced, are elegant, and deſigns intelligent and ingenious. It was ſarcaſtically ſaid, during the life of this compoſer, that his ſecular Muſic ſmelt of the church, and his anthems of the theatre. The truth is, he produced but little ſecular Muſic. His ſong of "Go roſe," was long in general favour, and ſome of his eaſy ballads, as "Buſy, curious, thirſty fly;" "Dear Chloe while thus beyond meaſure," &c. were the delight of ballad-mongers fifty years ago. The collection of harpſichord leſſons, which he publiſhed late in his life, though they diſcovered no great powers of invention, or hand, had its day of favour, as a boarding-ſchool book; for being neither ſo elaborate as thoſe of Handel, nor difficult as Scarlatti or Alberti's, they gave but little trouble either to the maſter or ſcholar. Indeed, as all the paſſages are ſo familiar and temporary, they ſeem to have been occaſionally produced for idle pupils at different times, with whom facility was the firſt recommendation.

Dr. Greene, during the laſt years of his life, began to collect the ſervices and anthems of our old church compoſers, from the ſingle parts uſed in the ſeveral cathedrals of the kingdom, in order to correct and publiſh them in ſcore; a plan which he did not live to accompliſh; but bequeathing his papers to Dr. Boyce, it was afterwards

afterwards executed in a very ſplendid and ample manner. Dr. Greene died in 1755, and was ſucceeded, as compoſer to the Chapel Royal and maſter of his Majeſty's band, by his worthy pupil Dr. William Boyce.

JOHN TRAVERS, brought up in St. George's chapel at Windſor, and afterwards bound apprentice to Dr. Greene, about the year 1730, was elected organiſt of St. Paul's, Covent-garden; and in 1737, on the death of Jonathan Martin, was appointed one of the organiſts of the King's chapel. He afterwards attached himſelf to Dr. Pepuſch, and confined his ſtudies ſolely to the correct, dry, and fancileſs ſtyle of that maſter. His compoſitions, however pure the harmony, can only be ranked with pieces of mechaniſm, which labour alone may produce, without the aſſiſtance of genius.

Dr. WILLIAM BOYCE has been frequently mentioned in the courſe of this work, as a profeſſor to whom our choral ſervice is greatly indebted for the well ſelected, correct, and ſplendid collection of our cathedral Muſic, which he publiſhed in three volumes large folio, upon the plan, and at the recommendation, of his maſter and predeceſſor Dr. Greene; and now, in gratitude for the care he has taken of the productions and fame of others, it becomes the duty of an hiſtorian of the muſical art, to pay a juſt tribute to his own memory, as an artiſt.

In 1734, he was a candidate for the place of organiſt of St. Michael's church, Cornhill, with Froud, Young, James Worgan, and Kelway. But though he was unſucceſsful in this application, Kelway having been elected, yet he was appointed, the ſame year, to the place of organiſt of Oxford chapel; and in 1736, upon the death of Weldon, when Kelway being elected organiſt of St. Martin's in the Fields, reſigned his place at St. Michael's Cornhill, Boyce was not only elected organiſt of that church, but organiſt and compoſer in the Chapel Royal.

The ſame year he ſet *David's Lamentation over Saul and Jonathan*, which was performed at the Apollo Society. About the year 1743, he produced his ſerenata of *Solomon*, which was not only long and juſtly admired, as a pleaſing and elegant compoſition,

but ſtill affords great delight to the friends of Engliſh Muſic, whenever it is performed. His next publication was *Twelve Sonatas or Trios for two Violins and a Baſe*, which were longer and more generally purchaſed, performed, and admired, than any productions of the kind in this kingdom, except thoſe of Corelli. They were not only in conſtant uſe, as chamber Muſic, in private concerts, for which they were originally deſigned, but in our theatres, as act-tunes, and public gardens, as favourite pieces, during many years.

In 1749, he ſet the ode written by the Rev. Mr. Maſon, for the inſtallation of the late Duke of Newcaſtle, as chancellor of the Univerſity of Cambridge, at which time he was honoured with the degree of doctor in Muſic, by that univerſity. Soon after this event, he ſet the *Chaplet*, a muſical drama, written by the late Mr. Mendez, for Drury-lane theatre, which had a very favourable reception, and long run, and continued many years in uſe among the *ſtock* pieces for that theatre. Not long after the firſt performance of this drama, his friend Mr. Beard brought on the ſame ſtage the ſecular ode, written by Dryden, and originally ſet by Dr. Boyce for Hickford's room, or the Caſtle concert, where it was firſt performed, in ſtill life. This piece, though leſs ſucceſsful than the *Chaplet*, by the animated performance and friendly zeal of Mr. Beard, was many times exhibited before it was wholly laid aſide. Theſe compoſitions, with occaſional ſingle ſongs for Vauxhall and Ranelagh, diſſeminated the fame of Dr. Boyce throughout the kingdom, as a dramatic and miſcellaneous compoſer, while his choral compoſitions for the King's chapel, for the feaſt of the ſons of the clergy at St. Paul's, and for the triennial meetings at the three cathedrals of Worceſter, Hereford, and Glouceſter, at the performances in all which places he conſtantly preſided till the time of his death, eſtabliſhed his reputation as an eccleſiaſtical compoſer and able maſter of harmony.

Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few of our church compoſers who neither pillaged nor ſervilely imitated him. There is an original and ſterling merit in his productions, founded as much on the ſtudy of our own old

maſters, as on the beſt models of other countries, that gives to all his works a peculiar ſtamp and character of his own, for ſtrength, clearneſs, and facility, without any mixture of ſtyles, or extraneous and heterogeneous ornaments.

Dr. Boyce dying in 1779, was ſucceeded, in the Chapel Royal, by Mr. Dupuis, and, as maſter of his Majeſty's band, by Mr. Stanley.

JOHN STANLEY, B. M. was born 1713. At two years old he totally loſt his ſight, by falling on a marble hearth with a china baſon in his hand. At the age of ſeven he firſt began to learn Muſic, as an art that was likely to amuſe him, but without his friends ſuppoſing it poſſible for him, circumſtanced as he was, to make it his profeſſion. His firſt maſter was, Reading, a ſcholar of Dr. Blow, and organiſt of Hackney. But his father finding that he not only received great pleaſure from Muſic, but had made a rapid progreſs, placed him with Dr. Greene, under whom he ſtudied with great diligence, and a ſucceſs that was aſtoniſhing. At eleven years of age he obtained the place of organiſt of All-hallows, Bread-ſtreet, and in 1726, at the age of thirteen, was elected organiſt of St. Andrew's, Holborn, in preference to a great number of candidates. In 1734 the benchers of the honourable ſociety of the Inner Temple elected him one of their organiſts. Theſe two places he retained till the time of his death. Few profeſſors have ſpent a more active life in every branch of his art, than this extraordinary muſician; having been not only a moſt neat, pleaſing, and accurate performer, but a natural and agreeable compoſer, and an intelligent inſtructor. He was the conductor and ſoul of the Swan and Caſtle concerts in the city, as long as they ſubſiſted. Upon the death of Handel he and Mr. Smith undertook to ſuperintend the performance of oratorios, during Lent; and after Mr. Smith retired, he carried them on, in conjunction with Mr. Linley, till within two years of his death, in 1786. This ingenious and worthy profeſſor, whoſe blindneſs excited the pity, and performance the admiration, of the public, for ſo many years, will be long lamented by his ſurviving friends; for they have loſt in him, excluſive of his muſical talents, a moſt intelligent and agreeable companion, who contributed to the pleaſures

ſures of ſociety as much by his converſation in private, as by his profeſſional merit in public. He was ſucceeded in his office, as maſter of the King's band, by Mr. Parſons.

Dr. NARES was a ſtudious and ſound muſician, who had diſtinguiſhed himſelf as an organ-player and compoſer of anthems at York, before his advancement to the Chapel Royal, in 1758, as ſucceſſor to Travers. On the death of Bernard Gates, he was likewiſe appointed maſter of the children of the Chapel Royal; and in both theſe capacities, his diligence in compoſing for the chapel, and inſtructing the children, to which he devoted his whole time, acquired him great reſpect. Dr. Nares dying in 1783, was ſucceeded in the Chapel Royal by Dr. Arnold, and as maſter of the children, by Dr. Ayrton.

END OF THE THIRD VOLUME.

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